







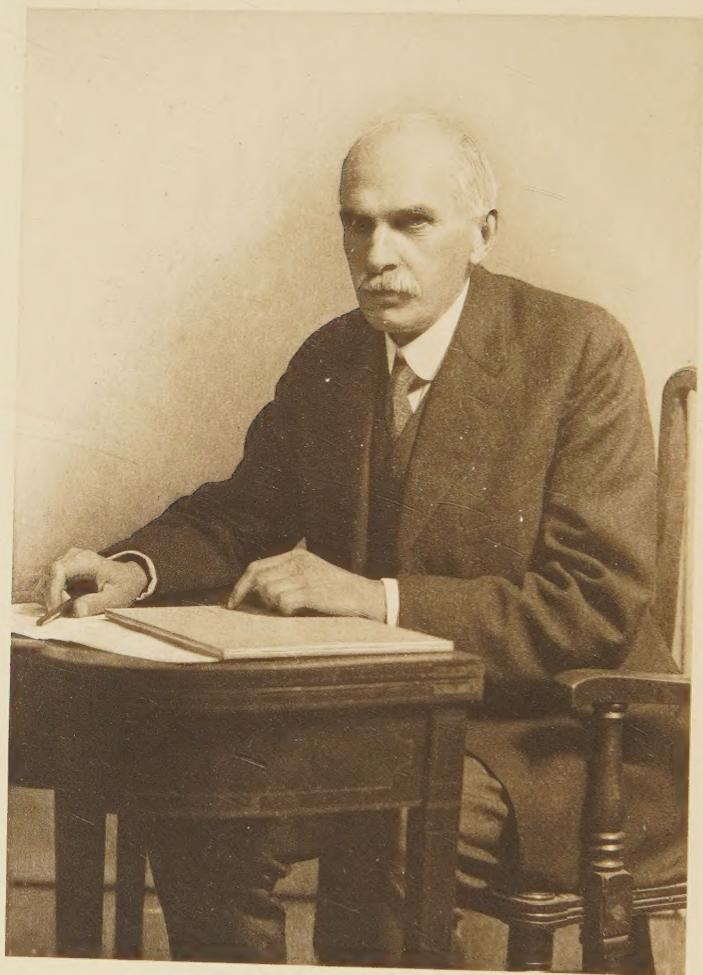


John Cotton Dana











# JOHN COTTON DANA

1856-1929



Newark, New Jersey

1930



## Introduction

**T**O honor John Cotton Dana, this tribute has been printed. It was most difficult to determine how many to print of the hundreds of letters which were received after Mr. Dana's going.

I finally included those which showed the wide range of interests represented in the large circle of friends who came under his influence and admired him. A selection was also made of newspaper and magazine editorials and comments which were nation-wide.

As a friend wrote: "He lived a glorious life." We know that his spirit will long live after him.

BEATRICE WINSER

Newark, New Jersey



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John Cotton Dana

LIBERATOR

JOHN COTTON DANA, 1856-1929

*He hurled no ultimatum at the state  
Nor led a revolution out to cry  
An empty creed against the empty sky.  
Nor ever did he play upon the hate  
Of poor for rich, of ignorant for great.  
And since his slow revolt was fine and high  
For him no banners dip along the sky,  
No cannons roar, no millions venerate.*

*His deed was not a sudden, blaring thing;  
It was a lifework, patient, unacclaimed.  
And now before the searching mind of youth  
The serried thinkers of the ages fling  
Their gold. This man made knowledge free, unchained;  
He loosed the slow, invading tide of truth.*

GERALD RAFTERY

[From "The Conning Tower," *New York World*, Sept. 16, 1929]

## John Cotton Dana

**J**OHNN COTTON DANA was born in Woodstock, Vermont, August 19, 1856. He was graduated from Dartmouth College in 1878. A year later, he began to study law in New York City, and, for the next ten years, in order to earn a living, he alternated the practice of law in New York and Denver with surveying and civil engineering on government expeditions in Colorado and with the building of the Colorado Midland Railway.

During these early days in the west, his varied interests led his activities into many channels. He printed and published a country newspaper. He preached from a Unitarian pulpit. He wrote poetry and prose, columns of which were published in newspapers and journals.

It was during these years of experimenting that he came to the conclusion that law was not a constructive force, that the ministry could never bring about reform, that reformers could never affect more than the minority, and, finally, that the solution of the problems of the world, if there be one, can come only through education ; that if a man has anything to say, he can find an unlimited audience only through print, not on the platform.

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And so when the opportunity came to him to direct the Denver Public Library, in 1889, he found himself in a situation perfectly adaptable to the pursuit of his theories of the potency of education. He threw open the doors of the library; he opened the shelves with their books to the people of Denver without restriction; he advertised before advertising was a household word, and attracted readers to his library by methods that are today the ABC of the advertising profession. In seven years he was made President of the American Library Association, and five years later was called to head the Springfield, Massachusetts, Public Library. In the four years spent in Springfield he so made himself felt that the day after his death the *Springfield Republican* wrote: "A man of untiring energy this pioneer surely was. If ever personal influence set in train an ever-widening concentric agitation of mind and social group, it was so in the life and career of John Cotton Dana. For wherever books are read, wherever free public libraries and museums flourish, the nation will be richer for this ceaseless ferment of change, innovation and experiment which sought unrestingly to serve all the people."

From 1902 until his death he was librarian of the

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Newark Public Library, and from 1909, Director of the Newark Museum, which he created. The Museum he considered a natural corollary to the Library.

“In the Library,” said Mr. Dana, “is the diary of humanity, the autobiography of man, the record of all that he has done, of all his imaginings, of all his experiments, failure and success alike. Here is the knowledge, lacking which civilization would pass in a day, and here the wisdom which, applied but for one day, would change our imperfect society into one better than we can fashion out of dreams, and all this is set down in skilfully chosen words, cunningly put together, by the wisest and the wittiest and the most human of our forbears.”

Of the Museum he said: “Our Newark Museums should be of immediate practical value to Newark citizens, old and young. They should appeal to all of us, to the newer people as well as the older. They should reflect our industries, be stimulating and helpful to our workers, and promote an interest here and elsewhere in the products of our own shops. They should discover among our thousands of young people those tastes and talents which may lead them to such accomplishments as will bring

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profit, credit, and civility to our city. Our Museums should do all these things in all the fields they touch : in fine art, in the applied arts, in industry, in the mere making of honest goods, which is itself a fine art, and in pure and applied science."

A rare combination of qualities—humor, kindness, sympathy, great personal charm, simplicity, modesty—were powerful weapons in the promotion of his purposes. These, coupled with a constant curiosity about things, not people, a desire to explore, experiment, examine, brought to him, in a measure seldom shown in a man's lifetime, recognition, understanding, appreciation, and support. This understanding is well shown in an editorial from the *New York Nation* :

"In the death . . . of John Cotton Dana, 'first citizen of Newark,' the United States loses one of the very foremost of its liberal leaders. . . . Since he came to Newark in 1902 the Newark Public Library has become famous the world over for its extraordinary service as a genuinely educational institution. . . . In theory a philosophical anarchist, he was a free man in thought and action, a constant inspiration to the thousands of men and women who knew him personally, and to other hundreds of thousands who



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knew only his work. He was, in the true sense, one of the makers of modern America ; for the influence of his work has already been felt in the remotest parts of the country, and it will widen and deepen with the years."

RICHARD C. JENKINSON

*President, Board of Trustees*

*Newark Public Library*

## John Cotton Dana

**J**OHNN COTTON DANA, librarian of the Newark Public Library and director of the Newark Museum, died in New York City, July 21, 1929. Mr. Dana began his career as a librarian in 1889 in Denver, Colorado. He had been Newark's librarian since 1902. In the forty years which he devoted to library and museum work, he influenced profoundly the aims and ideals, as well as the administration and technique, of the library and museum professions.

Among librarians Mr. Dana was known as a prophet. He was more than that—he was a seer and a doer who knew how to make today's ideals the practical reality of tomorrow. His contributions to library administration and technique were many, and innovations which he introduced in Denver, Springfield, and Newark were later copied in all parts of the world. He did more than any other man to set up the ideal and to create the reality of a library of service rather than a library as a mere collection of books. He was one of the earliest and most effective champions of open shelves in public libraries; he founded the first special library department for children when he was librarian at Denver; he organized

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the first library picture collection, the first extensive classified pamphlet library, the first library branch devoted especially to business ; he was one of the prime movers behind the organization of the Special Libraries Association and was its first president in 1909 ; he actively advanced public library information service and information exchange ; he raised the standard of library printing ; and he set up a standard of public library co-operation with other civic activities.

His contributions in the Museum field were no less important. He introduced into the museum the same ideal of service which guided him in his library work. No museum director did more than he to abolish the gloom of the museum and to create an institution which should serve the public and be inviting to it ; he was the pioneer in art in industry among American museum directors, and his showing of modern German decorative art in the Newark Museum, in 1912, was the first museum exhibit of contemporary design in this country ; his interest in contemporary American painting and sculpture had wide influence upon the attitude of museums and collectors ; his policy of lending museum exhibits to schools, studios, factories, and individuals has been widely copied. Many other

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innovations, such as the policy of changing exhibits, museum branches, museum advertising to attract the public, co-operation with other museums and related institutions and with the industrial activities of the community, the foundation of a museum apprentice class, etc., were begun by him.

John Cotton Dana was born August 19, 1856, in Woodstock, Vermont, the third in a family of five sons. His parents, Charles and Charitie (Loomis) Dana, were of sterling New England stock. His father was a descendant in the sixth generation of Richard Dana, who emigrated to the United States in 1640 and who was the ancestor of all of that name in this country. One of his most famous ancestors was the Reverend John Cotton, author of the first draft of the laws of Massachusetts colony.

Mr. Dana's boyhood and youth were passed in Woodstock where his education began in the public schools. At the age of eighteen he entered Dartmouth College. He was graduated when he was twenty-two, in 1878, leaving at Hanover a fine reputation as an earnest, high-minded, scholarly young man of marked intellectual capacity. During his college course he tutored in Greek and Latin, and in vacations he taught

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at a country school. After graduation he began the study of law in Woodstock, but delicate health soon led him to seek the more stimulating climate of Colorado. He spent two years there surveying mining claims. In his spare time he continued with his law studies and in 1880 he became a member of the Colorado bar. After a year or two of working outdoors, his health improved somewhat and he returned east, where he resumed his law studies, and in 1883 he was admitted to the New York bar.

Shortly after his admission to the New York bar, ill health again compelled Mr. Dana to go west, this time to Minnesota. Here he tried a number of occupations, among them that of editing and publishing a country newspaper. This newspaper work gave him the practical knowledge of printing which was of much value to him in his library career. In 1886, Mr. Dana was again in Colorado, and for a year he did surveying for the Colorado Midland Railway, which was then being built. The varied experiences of life on mountain and plain, in mining-camp and town, which he gained in those early days in Colorado, he counted as a valuable part of his education. "The young man who has packed his blanket across the plains," Mr. Dana was wont to say, "has added

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something to his life equipment which he can get in almost no other way."

Outdoor life improved Mr. Dana's health, and with improved health came the opportunity for more settled and congenial work. In 1889, he accepted the position of Librarian of the Denver Public Library, then in its infancy. Under Mr. Dana's administration, the Library grew in nine years from 2,000 books to a well-selected collection of over 40,000 volumes, and through his leadership it acquired a national reputation. He gave special attention to developing the use of the library by the schools, a work for which he was well fitted, as he filled the double office of Librarian and Secretary of the Board of Education. This latter work brought him into close touch with men and methods in the educational field, and enabled him to bring co-operation between the library and the schools to a high point of development.

Mr. Dana found the school teachers helpful and earnest allies in all library movements, and believed the utmost freedom and liberality should always be extended to them by the library. In Denver Mr. Dana founded the first special room for children, an idea which has since been taken up by all the leading libraries of the country. His interest in youth was great,



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but he did not believe that a library or a museum should encroach on the province of the teachers in the public schools, but rather that they should supplement school activities.

Mr. Dana's first thought as Denver's librarian was how to make the library's resources more readily available to the public. He believed that a public library is the property of the taxpayers, that they should use it as they want to use it, and that there should be as few barriers of rules and regulations as possible in getting the books to the people. It was in Denver that Mr. Dana began his championship of the movement for open shelves, a movement which has had a deep and lasting influence upon American libraries.

"He aimed always," wrote one of his associates in Denver, "to buy such books as were at the same time attractive and helpful, always with a desire to raise the standard to the ideal of only the best; to make the library known to people as an institution designed for their benefit; to create an atmosphere of attractiveness and welcome which should lead people to feel that they were conferring a favor on the members of the force in asking questions and appealing for help; and to reduce red tape, restriction, and rule to a minimum. . . . His work in Denver was thus broad in

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conception, educative in purpose, liberal in administration, democratic in spirit, and prolific in ingenious devices.”

In November, 1897, Mr. Dana left Denver to accept the librarianship of the City Library of Springfield, Massachusetts. He succeeded Dr. William Rice, who had been Springfield's librarian for thirty-eight years, and who had accumulated a remarkably rich and valuable library of over 100,000 volumes. Mr. Dana felt it to be his special mission to bring this great wealth of material into more general use, and in this effort he was successful. In the four years of his service, there was an increase of forty-five per cent in the number of books lent for home use, while there was a decrease of twenty-four per cent in the circulation of fiction. Mr. Dana was a close student of the fiction problem, and believed in decreasing the circulation of ephemeral fiction and increasing the circulation of “books and journals which deal with questions of science, invention, production and transport of material things, and those which deal with pressing problems of society, morals, and religion.” The Springfield Library figures indicate that even in those early days Mr. Dana had studied the fiction problem to some purpose.

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In the Springfield Library Mr. Dana established a children's department containing over 8,000 volumes, very carefully selected, helpfully classified, and managed by a competent assistant. The circulation of children's books in the last year of his service in Springfield was 80,000 volumes. The entire library was rearranged, additional space secured, workrooms established, and a modern system of classification instituted. Possibilities for art education were opened up in the Library. Mr. Dana had already shown his enthusiasm for art in the collection of pictures and prints which he had made for the Denver Public Library, and in the lending of pictures to the Denver public schools. Under his administration in Springfield, the art treasures of the library were made more accessible to the public, and the Horace Smith Collection of casts was placed on public exhibition.

On December 3, 1901, Mr. Dana resigned his position in Springfield to accept that of librarian of the Free Public Library of Newark. His decision to leave Springfield called forth expressions of regret from the press, from organizations, and from individuals, not only in Springfield, but throughout the state of Massachusetts. He took up the duties of his new post on January 15, 1902.

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The keynote of Mr. Dana's career as a librarian was making books and print in general, and the information to be found in print, easily accessible to the public. "The worth of a book is in its use" was a favorite maxim of his library policy, and it was carried out with a liberality in regard to the lending of books rarely equalled in library administration. He considered that "the lending department of a library reaches its highest degree of usefulness when its shelves are empty and all its books are in the hands of readers."

The year before he came to the Newark Library, it circulated 314,000 volumes. In ten years the circulation rose to more than a million. In 1928 the circulation was 1,795,067 volumes, and it must be remembered that the Newark Library lends books for the period of one month and not for two weeks as is usual with public libraries. Were the Library to lend for two weeks, the number of renewals would raise the circulation figures by one-third. Newark's librarian, however, believing that it is more important to have readers get the maximum value from books borrowed than it is to have circulation figures that look well on paper, maintained the one-month loan period.

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When Mr. Dana came to the Newark Library, it had 79,000 volumes. In ten years, the number of volumes had increased to 191,000. Today the Library has 414,080 volumes. When Mr. Dana came to the Newark Library, there were 19,680 registered borrowers, about one in ten of the population of the city. In the summer of 1929, the Library had 90,679 registered book borrowers, one in every five of the city's population. The increase of Library borrowers has far outstripped the increase in the city's population.

The growing use of libraries by business men, tradesmen, and mechanics in acquainting themselves with the literature of their vocations is a direct result of Mr. Dana's work in Newark. The first problem which he attacked when he became Newark's librarian in 1902 was that of getting the Library used by groups which had not used it to any great extent before. He saw that Newark was an industrial city, and that the Library must get at its people through their industrial and business interests.

"It has always seemed to me," said Mr. Dana, "that a public institution like a city's library was a thing far too limited, too restricted, when it failed to touch the large portion of the population whose interests lay chiefly in commercial pursuits.

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“In other words, that library which had no appeal to the business man was not fulfilling all its functions. If the practical man who had no yearnings for culture or other such nonsense turned up his nose at the library, I suspected that the fault lay not with the practical man but with the librarian.

“My problem was to interest the local business man in books. Any books would do as a beginning. I saw at once that if I was to accomplish my object I would have to do it through something in which he was already interested. That, obviously, was his *business*.”

This line of reasoning led Mr. Dana to create what was the first public business library in the country, and which is still the largest and most complete. The Business Branch of the Newark Public Library was started in 1904. It had first a collection of directories, books on advertising, selling, business management, financial reports, information on stocks and bonds, maps and pamphlets, newspaper and magazine clippings, and a collection of the latest novels. Little by little, other books were added as they were called for by the people, and experiments were tried in putting in various kinds of books. The Business Branch was popular from the start and soon outgrew its quarters.



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In 1913 it was moved to Beaver Street, and there it gave up fiction and general literature and devoted its service exclusively to business books and business information. The Business Branch is now located in a building erected for it by the city at 34 Commerce Street.

The Business Branch is the high point of the Information Service which Mr. Dana built in the Library to supply Newarkers quickly and effectively with the knowledge and information which may be found in print. Every department of the library has its part in the service, the lending department covers economics, science and technology, literature, and history; the art department covers fine arts, decorative arts, and music; the school and children's department covers education in its special field and carries on a service with the teachers in the public schools. The Newark Library Information Service has become so well known that inquiries are received at the Library from all parts of the United States, and often from foreign countries. Books, directories, pamphlets, periodicals, and clippings from newspapers were used as source material for this service. Mr. Dana devised methods for making all this material readily accessible. Among these methods was a simple and eco-

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nomical system of color-band classification for handling pamphlets on open shelves, which made readily available to the reader a vast amount of information which had not yet found its way into books.

Through the Business Branch and the Information Service of the Main Library and its other Branches, Mr. Dana did more than any other man to adapt the services of a Public Library to the needs of business and industry, and to the information needs of the community in general.

Another way in which Mr. Dana extended the service of the Public Library was in the development of library services to the schools and in co-operation with the educational system of the city. He was active in the formation of high school libraries. He began, in the Newark public schools, the study of Newark, its history, how it is governed, its schools, and public institutions. When the Public Library began to stimulate the study of Newark in the schools there was nothing in print on Newark suitable for the young. Mr. Dana's first move was to request a local editor to write three short articles on the city's rise and progress. These were written through three successive winters, published as pamphlets by the Library, and

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lent to teachers in quantities for use as school readers.

During this period, and at the Library's request, there were inserted in the school curriculum suggestions to teachers about using Newark, its history, geography, industries, and institutions as topics for service, study, talks, and essays. The resulting demands for information on these topics by pupils and teachers led the library to prepare short items on Newark's affairs. This was done by collecting material from newspapers, books, city reports, and other sources, and by personal visits to institutions and officials. The Library clipped, summarized, rewrote, and classified this information and cast it into a form suitable to the intelligence of young people. It collected and mounted pictures, prints, and maps, old and new, displayed them, and lent them to teachers. And finally, it prepared and multigraphed a series of leaflets, from 500 to 1,200 words each, on Streets, Parks, Trees, Water Supply, Sewage, Health Department, Fire Department, Police Department, Schools, Hospitals, and many other factors and aspects of the city's life. These it lent to children and teachers to a total of thousands each year.

Three years later, the Board of Education re-

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quested the author of the articles on Newark to recast them in one volume. The result is *A Short History of Newark*, by F. J. Urquhart. All this was the outgrowth of Mr. Dana's belief that the helpful kind of patriotism is the kind that grows out of a knowledge of one's town, its growth, its people, its property, its government, and its needs.

The Newark Public Library, in stimulating interest in Newark and New Jersey generally, showed a great many exhibitions of city and state industries. It also put on many exhibits of fine prints, paintings, sculptures, and decorative art. Before the Newark Museum was started in 1909, the Library had held sixty-seven exhibitions which had been visited by 282,000 persons.

Under Mr. Dana's direction, the Newark Library has been unusually successful in stimulating the children of the city to read good books. Last year the Library lent 869,958 books to children. Most of these books were lent from the Children's rooms of the Main Public Library and its Branches, but nearly 300,000 of them were lent through classroom libraries, one of the methods used by the Newark Library to make books more accessible to children. These libraries, averaging forty volumes each, are

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made up in the School and Children's Department of the Public Library, boxed, and delivered to the teachers, who act as librarians for their classes.

Mr. Dana felt that a Library should co-operate with the various organizations of the city, educational, industrial, etc., through the preparation of book lists, exhibits, and the like, and through the use of unoccupied rooms in the Library for meetings of various educational and cultural organizations in the city. He believed in the Library as the only real people's college.

"There is only one solution of social problems," Mr. Dana used to say, "—the increase of intelligence and sympathy. To this end newspapers, schools, and pulpits are useful. But these are all limited in their speech. Politics, personal considerations, undue or misplaced conservatism—these make limitations. The public library is the broadest of teachers, one may say the only free teacher. It is the most liberal of schools; it is the only real people's college. It answers fairly all who want to know. It leads us to want to know. Among the things which continually make for happiness, order, and prosperity in the community, count the public library as one."

Continued adaptation to growing needs and new

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conditions he considered an essential of librarianship. Writing of librarians, he said: "I have not attempted to say definitely how the librarian of the future will adapt his practice to the new conditions. I have tried only to make it quite clear that the wise librarian will keep his mental manners plastic and his professional methods flexible. . . . After an enthusiasm born of the love of the calling, the one most essential attribute of the librarian, if he would be forever helpful and never an obstacle, is a profound belief that the end is not yet, that new conditions arise daily and that they can be wisely met only after a confession of ignorance, a surrender of all doctrines, and careful and unprejudiced observations."

Though making print useful was Mr. Dana's dominant interest as a librarian, he was also interested in making print attractive. The Newark Library, under his direction, became noted for its display of good printing in exhibits and in its own publications. Its bookplates are famous. A writer in a printers' magazine said some years ago: "Mr. Dana, as librarian of the Free Public Library of Newark, New Jersey, has probably done more than any other individual in the country to promote the cause of print appreciation among the general public. In his house organ, *The*



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*Newarker*, he has reprinted many notable typographic specimens; and with a hand press and a few fonts of type he has himself produced various broadsides and smaller pieces of a kind unique in the country today. These pieces have been exhibited in the library at Newark and elsewhere and have attracted wide attention, both for their content and for their typographical form."

Mr. Dana saw the Library and the Museum also as educational forces "making for happiness, order, and prosperity in the community." Writing of this conception of libraries and museums, Dr. Keppel, of the Carnegie Foundation, says in his recent book, *Education for Adults*: "Not only the libraries, as we have seen, but the museums are beginning to recognize that their job is essentially an educational one. John Cotton Dana, who is one of the major prophets of this generation, is conducting a museum in the city of Newark which shows how far the new conception has gone and which will repay the study of anyone interested in this field."

The Newark Museum is Mr. Dana's creation. He began it in the Newark Public Library and, from the first, the Museum has been guided by the principles of service to the public which were the core of Mr.



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Dana's administration of the library. The Museum began with a series of exhibits in the library. These consisted of paintings, sculpture, pottery, Japanese prints, posters, bookplates, and other objects of art. In 1909, the City of Newark appropriated \$10,000 for the purchase of a collection of Japanese art, known as the Rockwell Collection, which was shown in the Public Library. This collection formed the nucleus for the exhibits of the Newark Museum which was founded in the same year.

Mr. Dana interested local organizations in the Museum project, and soon a great amount of exhibition material came in through gifts from the public. One of the most important of the gifts was the Disbrow Science Collection, given by Dr. William S. Disbrow in 1912. It has been called "one of the best small working science collections in this country." This collection consisted of 74,000 specimens of minerals and other scientific specimens, installed and labelled by the donor, and 25,000 books, magazines, and clippings on science. Among the other important collections which were given to the Museum in its early days was the J. Ackerman Coles Collection of rare books, manuscripts, and works of art. A Junior Museum Club was organized in which young mineralogists, insect col-

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lectors, bird and nature lovers, and stamp and coin collectors, became interested. This Junior Museum group has grown into one of the most interesting and important features of the Newark Museum's work.

Four years after the Museum was founded, Mr. Dana issued a statement which outlined his museum policy so well that it is worth quoting:

"We should try to develop here in Newark a group of museums, in the fields of art, science, and industry, of the modern type. Our Newark museums should be of immediate practical value to Newark Citizens, old and young. They should appeal to all of us, to the newer people as well as the older. They should reflect our industries, be stimulating and helpful to our workers, and promote an interest here and elsewhere in the products of our own shops. They should be the handmaidens of our schools, helping to discover among our thousands of young people those tastes and talents which may lead them to such accomplishments as will bring profit, credit, and civility to our city. Our museums should do these things in all the fields they touch in fine art, in the applied arts, in industry, in the mere making of honest goods, which is in itself a fine art, and in pure and applied science."

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In 1912, Mr. Dana exhibited in the Newark Museum a collection of contemporary German decorative art, which was assembled by the Deutscher Werkbund, an organization of artists, craftsmen, factory executives, and distributors whose aim was to raise the standards of design in the making of articles of everyday use. This exhibit, which included textiles, ceramics, glass, leather goods, etc., was the first showing in the country of modern decorative design, and it marks a historic date for American art in industry. Mr. Dana was active in the campaign to raise the standards of design in American art in industry. He served as a member of many organizations for art in industry and put on several important exhibitions after the exhibit of 1912. Among these may be mentioned the New Jersey Clay and Pottery Exhibit of 1915, the New Jersey Textiles Exhibit of 1916, the German Applied Art Exhibit of 1922, the American leather exhibit of 1926, the electrical instrument exhibit, the decorative metal exhibit, and, in 1929, the exhibit of well-designed articles costing no more than fifty cents each.

One of Mr. Dana's sayings was that "beauty has no relation to age, rarity, or price." He considered it part of a museum's business to call attention to the

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“simplicity, charm, and beauty in the humblest and most inexpensive of useful things, and thus to help us to realize that the pleasures art can give us are more dependent on what we are able to see than on what any art expert may say.” Mr. Dana used to say that there is a close relationship between good workmanship and art, and that the workman who creates a fine product is just as much an artist as the painter or sculptor. This idea he carried out in a series of exhibitions such as the Weston electrical instrument exhibit of 1928, the show of medals made in Newark, in 1928, and scores of other exhibits.

Another idea which guided many of Mr. Dana's exhibits was that of stimulating international good will through showing the arts, the crafts, and the everyday life of other peoples. This was the idea behind the Homelands exhibit of 1916, which showed the diverse elements of Newark's population and the beauty and color of the crafts of their lands of origin; the Colombian exhibit of 1918, which illustrated the industries and accomplishments of one of our sister republics in South America; and the China and the Chinese exhibition of 1923, which showed the noteworthy achievements of the Chinese through four thousand years of history. All these exhibits were in-

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tended to create a sympathetic understanding of other peoples.

The Tibetan exhibit of 1921 was similar in character. It was put on to make the mysterious land of the Himalayas understandable to the average American citizen. For this exhibition Dr. Alfred L. Shelton gathered a great amount of Tibetan material, which later became the property of the Museum. Dr. Shelton's collection, presented in memory of Edward N. Crane, gave the Museum one of the three best Tibetan collections in America.

Mr. Dana believed that a museum should not be merely a gazing gallery of dead objects, but an institution of service which does not disdain the common objects of daily life. "A good museum," he said, "attracts, entertains, arouses curiosity, leads to questions—and thus promotes learning. To do these things a museum can use simple, common, and inexpensive objects; just as daily life uses wayside flowers and trees; sheep and cattle, ploughs and hoes on the farm; pavements, motors and shop windows in cities, and man and his doings everywhere, to awaken young and old to interest and inquiry about the world outside of themselves. To use simple things to promote an intelligent and particular interest, a

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museum must apply to them the best skill it can acquire, infinite tact, and constant sympathy."

Following out this idea of using simple things to promote intelligent interest in the world we live in, Mr. Dana originated, in 1913, his famous "museum on wheels" which lends museum objects to individuals, groups, societies, and schools. This material is borrowed from the museum just as books are borrowed from a library. Three times a week, a museum truck delivers to teachers, who are the chief patrons, and to others, such things as physical geography models; material illustrating the lives and customs of peoples and races; weapons, toys, and pottery; models of all kinds, such as a mediaeval castle, Swiss chalet, Eskimo igloo or snow-house, coal-mine, log-cabin, etc.; physics apparatus; casts of men and women, and gods and goddesses; costume dolls (a very important collection); textiles; nature study material, covering birds, butterflies, and minerals; economic products, showing the sources of wheat, rice, cotton, sugar, coffee, tea, etc.; industrial process charts showing how leather and leather goods, textiles, iron and steel, and other important products of our industrial civilization are made. About 30,000 objects a year are lent from this collection.



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These lending collections, and the permanent collections of the Newark Museum grew so fast that, in 1921, Mr. Dana felt that the Museum had become too large to be housed in the Public Library, and he began a campaign for a building in which to display properly the art, science, and industrial collections of the Museum. In 1923, Louis Bamberger announced that he would give the Newark Museum a building. The city of Newark agreed to furnish a plot at the cost of \$200,000. In March, 1926, the building, which was designed by Jarvis Hunt, and which cost \$750,000, was opened to the public.

Many striking exhibitions have been given in the Newark Museum since that date, the most important being several large showings of the arts of everyday life—the making of leather, etc., decorative art exhibits like the metal show, several important shows of American painting and sculpture, and many science and nature exhibits aimed especially at young minds with a scientific bent. These exhibitions have received such favorable response from the public that gifts of exhibit material have come in from all sides, so that the museum building is again becoming too small to house all its possessions.

The exhibitions of fine art in the Newark Museum



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in 1926, 1928, and 1929, and the purchase of paintings and sculpture which followed them, have had a marked influence upon the attitude of museums toward contemporary art. Mr. Dana often said that "Art is still with us, though most museums seem to want to create the impression that art is an activity which has flourished only in other times and other countries. The Newark Museum does not want to create this impression among its patrons and visitors. It does, definitely, want to persuade them that art is still with us in our own country and in our own time. The eyes of our American public, unfortunately, have been turned toward the art of other lands. Their purses have been opened wide for the purchase and the fashionable and expensive installation of the antique and the exotic and they have been opened hardly at all to buy the art of men and women who are working here and now. If art is to flourish in our land, it must be supported by our museums and by our rich private collectors."

Throughout his career as a museum director, Mr. Dana was deeply and sympathetically interested in American art. As early as 1914, in his book, *American Art: How It Can Be Made to Flourish*, he wrote: "Art has always flourished where it was

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asked to denish, and never elsewhere. If we wish for a renaissance of art in America we must be students and patrons of endeavors which seem humble. But art is truly of the utmost importance, here at home. . . . We must buy American art; next, we must study it; next, we must criticize it, wherever where we feel compelled; and, finally, we must praise it where we can."

These ideas of Mr. Dana's which he backed up with exhibits and purchases have helped in bringing about the present renaissance of interest in American art.

From the time he organized the Newark Museum in 1909, Mr. Dana was a keen and constructive critic of museum ideals and museum work. He held that museums should be less conservative and more experimental. He often said that little attempt was made by museums to discover what their communities needed. "No careful study," he said, "seems to have been made of what a given community will use, will enjoy, will profit from, and will cheerfully support in the form of a museum. Not all museums have either grown haphazard, or in accordance with preconceived ideas of donors, trustees, directors, and curators. The obvious course of a museum activ-

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which served to create a museum to fit the taste and needs of the community was to proceed by a series of experiments with consequent acceptance or rejection of each as helpful or as useless."

"A survey of all the many museums in our country suggests that a much too large per cent of them are of little service, adding to the lives of those who live near them few interests, few pleasures, few entertainments, little knowledge or wisdom, and failing even to arouse that little touch of local pride which a little museum, for example, however small, usually inspires in most of us. These failures are by no means all due to museum poverty. There are quite rich museums which are swathed with 'museum-papers' and call themselves purely artistic, and yet have only a tiny clientele and wield only a remote influence."

Mr. Dana held that, in a changing world, museums must change their ways to fit new conditions of life. "We have," he said, "new interests, new habits, and new desires. Or, put it another way and say that we see so much, hear so much, and read so much that things that a few decades ago challenged our attention and caught our interest now leave us indifferent. To mention these seems only . . . The department pure

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gives us in an easy stroll through it a view of the products of a thousand varied industries carried on by peoples in every corner of the world, something that we could have seen forty years ago only by a journey of weeks through hundreds of shops. The movie theatres have, in this city alone, millions of visitors in every twelvemonth, visitors before whose eyes pass the peoples of scores of countries in an endless procession of varied activities. Newspapers are read in many millions of copies every year in Newark alone, and bring to all of us knowledge of the world's doings every day.

“Long ago I was easily convinced that a collection of mere things, silent, motionless things, no matter how rare or how costly they might be, or how full of beauty to an expert's eye, can have, in this new world of ours, small power to attract, to hold attention, to instruct, to improve taste, to move toward wisdom or to urge to better conduct. I put this conclusion briefly by saying that the gazing museum is fast losing its power to charm or to touch.”

Because of these changed conditions of life, he felt that museums must develop out of the gazing gallery type into educational institutions which would co-operate with each other and with the schools. He

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believed that museums should not be above furnishing agreeable instruction and even entertainment to the public. For all his criticism of museums, Mr. Dana was a firm believer in Museum co-operation, and he issued, from time to time, a series of leaflets on other museums and their collections, so that Newark citizens might become interested in them and their exhibits. His papers read before the annual meetings of the American Association of Museums always stimulated interest and aroused discussion.

One way in which Mr. Dana sought to make museums more than mere gazing galleries was by preparing labels which would arouse interest in exhibits and give real information about them. Elizabeth Luther Cary, writing in the *New York Times*, said that the Newark Museum labels were "filled with careful information so compactly phrased as to seem no more than an ordinary caption."

Many writers on museums have commented upon the Newark Museum and its work under Mr. Dana's direction. Arsène Alexandre, who was sent by the French government to study art institutions in this country after the World War, called the Newark Museum "a model of good sense and originality." *The American Magazine of Art* said that "among our

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American art museums the most revolutionary, or the most progressive is, and has been since the first, the museum in Newark, N. J. . . . It was nurtured and developed under the ceaseless care of John Cotton Dana." Rockwell Kent, the well-known painter, said of Mr. Dana's policy on contemporary American art that it "represents to my mind the ideal museum attitude toward contemporary art. It is one of the hopeful signs on the museum horizon." Museum directors in America, Germany, Sweden, and other countries have warmly praised the Newark Museum. and what it has done.

In the entrance gallery of the Newark Museum is a portrait plaque of Mr. Dana, by John Flanagan. It bears the inscription: "This museum is his thought and work." The museum and the library which Mr. Dana directed, and into which he put so much of himself, were in his thought to the very last. Every day, up to the time of his death, he planned new exhibits and thought up new ways to make the two institutions of greater public interest and of more use to the community.

During the last few months of his life, Mr. Dana gave a good deal of thought to museum branches, to new methods of museum administration to meet



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the changing conditions of our time, and to art in industry. In the library field he was particularly interested during these months in devising new methods to further education for adults, and in an international fact center which would be a clearing house for industrial, technical, and scientific information.

To the last, Mr. Dana was a great reader, as he had been all his life. He knew how to get the most out of books and how to help others to the knowledge and the wisdom which books contain. He wrote much. A list of his writings would fill a good-sized volume. Among his more important writings are:

*Library Primer.* 1910

*Notes on Bookbinding for Libraries.* 1910

*Pomfret Library, Vermont.* 1911

*American Art: How It Can Be Made to Flourish.* 1914

*Libraries, Addresses and Essays.* 1916

*New Museum.* 1917

*Gloom of the Museum.* 1917

*Installation of a Speaker.* 1918

*New Relations of Museums and Industries.* 1919

*Library Primer, revised.* 1920

*Plan for a Useful Museum.* 1920

*Suggestions.* 1921

He translated *De Bibliothecis Syntagma* by Lipsius, published as one of the volumes of the *Literature of*



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*Libraries in the Seventeenth and Eighteenth Centuries*, a series of six volumes which he edited with Henry W. Kent. He edited numerous other books and pamphlets including :

*Modern American Library Economy series.* 22 pamphlets.  
1908-1929

*Librarian's series.* 6 Vols. 1909-1916

1600 *Business Books.* 1916

2400 *Business Books.* 1920

*Mailing List Directory.* 1924

*Business Books:* 1920-1926. 1927

As an executive, Mr. Dana had few equals. He had a remarkable faculty for infecting others with his own enthusiasms, and for developing latent abilities, especially in young people, whom he was always ready to encourage, and he had the unquestioned loyalty of his staff and his associates. He was kindly, tolerant, and had a remarkably keen sense of humor. The winning charm of his personality made him much sought as a friend.

Mr. Dana was greatly interested in many organizations having to do with libraries, museums, and educational activities generally. He was president of the American Library Association in 1896. He was a member of the New Jersey Library Commission for

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many years; president of the New Jersey Library Association from 1904 to 1906, and again from 1910 to 1911; one of the prime movers in the organization of the Special Libraries Association in 1909, acting as its first president from 1909 to 1911; a member of the Committee on Museum Education; Council of the American Association for Adult Education; Art Committee of the Art Center in New York; Century Association; Committee on Research and Education of the International Advertising Association; Society of Chemical Industry; Japan Society; Mediaeval Academy of America; Chicago Society of Etchers; Society of Printers; Committee on the Library of the American Branch of La Bienvenue Française; New Jersey Audubon Society; Carteret Book Club; Vermont Botanical and Bird Club; honorary member of the National Vermont Association and the Chinese Library Association; director of the Stephen Crane Association of Newark.

## The Service for John Cotton Dana

*The Reverend* HARRY C. CANFIELD *officiating;*  
*Woodstock, Vermont, July 23, 1929*

EARLY in this era, the philosopher Seneca, with rare insight and understanding, set forth the true significance of the separation from friends through the agency of death.

“Next to the encounter of death in our own bodies, the most sensible calamity is the death of a friend. We cannot forbear weeping, and we ought not to forbear. To mourn without measure is folly, and not to mourn at all is insensibility. The comfort of having a friend may be taken away but not that of having had one; in some respects, I have lost what I have had; in others, I still retain what I have lost. It is folly to reflect only upon my friend’s being taken away, without any regard to the benefit of his being once given me. He that has lost a friend has more cause of joy that he once had him, than of grief that he is taken away. That which is past we are sure of. It is impossible to make it not to have been.”

From a philosopher of the past century, this dis-

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cerning thought makes its appeal to us: "No man standing where the horizon of a life has touched a grave, has any right to prophesy a future filled with pain and tears. It may be that death gives all there is of worth to life. If those we press and strain against our hearts could never die, perhaps that love would wither from the earth. Maybe this common fate treads from out the paths between our hearts the weeds of selfishness and hate; and I had rather live and love where death is king than have eternal life where love is not."

These words of an early Christian writer very adequately set forth the purpose and ideal of Mr. Dana's life: "But be ye doers of the word and not hearers only, deceiving your own selves. Whoso looketh into the perfect law of liberty and continueth therein, he being not a forgetful hearer but a doer of the work, this man shall be blessed in his deed."

Mr. Dana possessed a wonderful mind, the many approaches to it always open, ready to receive the truth from whatsoever source it might come. It was a mind that refused to move in grooves; it demanded the largest possible freedom in its exercise. He was intellectually honest and, like the few who possess that quality, was sometimes misunderstood. Most people cannot understand how anyone should hold an opin-

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ion at variance with that commonly held. He would not profess to believe anything that seemed to him unbelievable; nor would he pretend to know what obviously is unknown, perhaps even unknowable. He was a free spirit, independent, and with the courage of the pioneer.

In his life work as librarian, he was a master. He was known the world over wherever there are libraries—and not known as a name merely, but as an influence, an ideal, and an inspiration. The public prints are cataloging his achievements, which were many and important, but it is the human quality that makes his work the most outstanding. It was his aim to help men to live understandingly in a bigger world, under broader skies and with a constantly widening horizon. He sought to develop in them a finer technique for facing life.

It is said of some men, appreciatively, as they advance in years, that they keep up with their times remarkably, but Mr. Dana was a pacemaker. Others kept up if they could.

Mr. Dana had a fine capacity for friendship, being singularly sympathetic and kindly. It was wonderful to know him as a friend. People were attached to him with a rare devotion. Those who were associated with

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him in his work accorded him a supreme loyalty. To them his death brings keenest sorrow, but he has left them the heritage of large achievement and the inspiration to carry on and to bring to successful fruition the ideals he cherished.

This sorrow falls heaviest upon her who was the chosen companion of his life. What this event means to her we can, perchance, know only in part. The sense of loss cannot be otherwise than well-nigh overwhelming, yet she will not forget the comradeship of the years. Our hearts go out to her in sympathy and love.

Mr. Dana loved nature and all growing things, and, in his own person and through his fine attainment, he magnified and glorified life.

### PRAYER

IN contemplation of the infinite and eternal, the marvel and mystery of the universe, we think with awe and reverence upon life and death and the potency of things invisible. We know not from whence we came nor whither we shall go, yet we feel we are in the grip of mighty and benignant forces, so that, though our pathway may lead up or down and we may be beset by grief, adversity, illness, and death, we need not fear. That inscrutable power that guides the



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stars, that directs the birds in their migrations through the trackless air, that gilds the marching dawns and sunsets, that holds the seasons in their cycles, that preserves the truth from one generation to another, holds the good that human lives achieve beyond the reach of any permanent harm. And we may be certain that whatever befalls our life itself, at last, will be the best.

We are grateful for our being and for him who has been our fellow traveller on life's way; for all he wrought for his fellow men and for the dear comradeship in ways of the spirit, in ideals and in endeavors. May our sorrow at his passing have for us a real ministry. And may we, in this hour, consecrate ourselves unselfishly to great ideals, and, inspired by the memory of his untiring services for mankind, labor, like him, for the enrichment of human life and for its advancement in all noble ways.

Now may grace, mercy, truth, and a devout purpose to do the best that in us lies, guide and quicken our life forevermore. Amen.

### AT THE GRAVE

**H**ERE under a kindly summer sky, in the midst of nature's beauties, surrounded by his native hills



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of which he was so fond, we take our final leave of the dear form of him we loved so well. For us, sorrow, but gratitude for golden memories. For him, rest from his labors and the assurance that his works shall follow him.

"Oh may I join the choir invisible  
Of those illustrious dead who live again  
In minds made better by their presence; live  
In pulses stirred to generosity,  
In deeds of daring rectitude, in scorn  
For miserable aims that end with self,  
In thoughts sublime that pierce the night like stars,  
And with their mild persistence urge man's search  
To vaster issues.

. . . . .  
... May I . . . be to other souls  
The cup of strength in some great agony;  
Enkindle generous ardor; feed pure love;  
Beget the smiles that have no cruelty;  
Be the sweet presence of a good diffused,  
And in diffusion ever more intense,  
So shall I join the choir invisible  
Whose music is the gladness of the world."

May the enveloping influence of infinite love comfort and strengthen us for every duty and experience that may await. Amen.



## Excerpts from Letters



## Excerpts from Letters

THE death of John Cotton Dana has deprived America of one of the great leaders in the work of making museums and libraries active forces in the life of the people. From the time he first grew interested in library and museum work, when he became librarian of the Denver Public Library in 1889, all his efforts were directed toward bringing public collections of art and of books into the focus of popular attention.

Although library and museum work was not his first choice as a profession, he gave himself wholly to it, as an editorial in the *Evening World* points out: "If it did not seem at the outset to afford him the room he wanted to grow and spread out, he made room to suit. He revolutionized the work. He upset every old idea that came in his way and put newer in its place. Books were not to look at, but to circulate among the people, and he made them circulate with ever-widening popular effects for culture and enlightenment."

Libraries were considered by Mr. Dana as having a potential value to the public greater than was generally realized when he entered the field. He believed that every branch of print might be valuable—every variety of book, newspaper, and magazine. He made the Newark Public Library of definite use to people who, before his influence was exerted, never entered a library. He added material of interest to business men and manufacturers.

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The library came to include trade directories, advertising books, maps, and clippings covering every conceivable interest.

Mr. Dana's greatest work was accomplished while he was at the head of the Free Public Library of Newark, and director of the Newark Museum Association, positions which he held from 1902 and 1909, respectively, until his death. In the latter capacity, he was able to demonstrate his belief in the theory that "a museum should be a collection of people, not of objects." He saw the museum not only as an arbiter in questions of aesthetic taste, but also as a guiding influence in the problems of everyday occupations. He arranged exhibits of the industries of New Jersey, and of machine art, which he interpreted as the expression of creativeness on the part of a great conscious group, instead of merely the self-expression of one individual. Not content with a museum limited by walls, he was a pioneer in the organization of lending collections and traveling exhibits.

Dana was the protagonist of usefulness—he wanted the books in his library to be used; he wanted the objects in his museum to be enjoyed; and, above all, he wanted the work of the artists of today to be valued at its true worth. The *New York Times* critic, quoting Dana's definition of a good museum and his dictum that "To use simple things to promote an intelligent and particular interest, a museum must apply to them the best skill it can acquire, infinite tact and constant sym-

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pathy," says: "These are, precisely, qualities such as Mr. Dana brought to his work in Newark, both as museum director and as librarian. He knew how to prepare and with simple grace to present an exhibition of household objects not one of which cost more than ten cents. He stood back of various worthy modern movements, and his voice constantly stimulated faith in the potentialities here and now, all about us, waiting to be harnessed.

"Though open-minded and catholic, Mr. Dana never missed an opportunity to help American art along its difficult path, even when to do so might make him appear, for the moment, to be turning his back upon achievement of the past and in other lands. In 1914 he wrote a small book called 'American Art: How It Can Be Made to Flourish.' In this he pointed out that 'Art has always flourished where it was asked to flourish, and never elsewhere. If we wish for a renaissance of art in America we must be students and patrons of endeavors which seem humble, but are in truth of the utmost importance, here at home. . . . We must buy American art; next, we must study it; next, we must criticize it, adversely where we feel compelled; and, finally, we must praise it where we can.'"

The *Times* article ends with a thought well put and gratifying to admirers of Mr. Dana and his work: "His passing is a distinct loss. But it is possible to lose finely, and to lose finely one need only remember." When the



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history of the museums in this country is written, Dana's philosophy and humanity will be remembered as having changed for the public good the whole trend of these institutions in their relation to the people.

*Henry W. Kent, Secretary, Metropolitan Museum of Art*

Mr. Dana, as you know, had always been a good friend of mine from the very first of my entering the profession which he had so much at heart; and, even at this distance and lapse of time, his presence is as vivid and stimulating as when I first heard his voice. A large part of my own interest in the making of books vanishes with his going—it was for him and a few others of his discriminating taste that I (as well as many other printers) really worked, whether we realize it or not. And the loss of so enthusiastic a friend is not to be compensated by a great number of new ones.

But what a life his was!

*Bruce Rogers, London*

The art museums of the country have suffered an irreparable loss in the death of John Cotton Dana. He was an inspiring and redoubtable leader in awakening our art museums and libraries to their real opportunities and in inspiring effective action.

*Robert W. DeForest, President*

*Metropolitan Museum of Art, New York City*

Neither this city nor this world will ever be quite the same as it would if John Cotton Dana had not lived in

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it, and the difference will be for good. Furthermore, it will increase geometrically with the ages. It is a very great fact and should be of tremendous influence in determining human action.

*Dr. Henry H. Rusby, Dean*

*College of Pharmacy, Columbia University*

Permit me to express my profound sense of loss in the death of John Cotton Dana, a pioneer and liberal of the finest New England tradition, which New England, alas, seems to have renounced. There are so few with the great gift of breaking down sacrosanct routine and giving sacrosanct traditions new life. How alive the Newark Library was! And what a genial spirit of experiment he himself breathed—the twinkle in his eye as though he were continually waiting for the new and unexpected thing to turn the corner and prepared to make it feel at home.

My memory of the afternoon I spent with him at the Newark Library will always be a living one. The memories of a few people one meets remain a challenge. Mr. Dana's will be for many years to come. He was so boundlessly young in spirit that it is sad to think how much he might still have given to his favorite causes. But he has given enough. I am thinking also of his remarkable attitude to modern painting in connection with the Newark Museum. He changed the temper of his age and he has achieved a very lasting monument in the new habits he created in the world of education and of art; and these

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will bring "die froeliche Wissenschaft" nearer to those who need it most.

*Lee Simonson, Art Critic and Scenic Designer*

I do not know of anyone who came into my life only occasionally—although for a while very happily—whose going could cut as deeply as Mr. Dana's does.

*George Parker Winship, Assistant Librarian  
Harvard College Library*

It has been, to me, amazingly gratifying to see that the whole land really did appreciate John Cotton Dana's unique genius. I keep reading extraordinary letters of appreciation. After all, too, he lived long enough to get his pioneer work well started and to see it taking root in other men's minds. His was n't the tragedy of a life cut off before it could impress its age. None of you in the library and museum, in spite of your terrible personal loss, must let yourself forget that he loved to go into battle with a joke on his lips, and would most want to hear you, still joking, keep on with the fight.

*Walter Prichard Eaton, Dramatic Critic and Writer*

Dana's death will grieve not merely all his intimates, all members of our profession, but every one who had even casual acquaintance with him, for his personal charm made an immediate impression.

There are few members of our profession whose accomplishment has been so distinctive, and none who has

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occupied just the position that he occupied as not merely an administrator, but a critic and interpreter, with brilliant faculties, remarkable power of expression, and the necessary detachment. What Newark owes to him you there fully realize; but what he did for Newark has gone to the benefit of a large cause, fully appreciated by the profession, not merely here, but abroad.

It is sad indeed that you should lose his service. It seems sadder that we should all lose his personality.

*Herbert Putnam, Librarian of Congress*

“The worth of a book is in its use,” was a saying of Mr. Dana’s, and if, too, the worth of a man is in his usefulness, how extraordinary he was! Whenever I met him, I was always bewildered by the many plans he was formulating for the betterment of people and things. But, above all, he desired to be useful to his friends and had at heart the usefulness of the Library and the Museum to the city—and beyond, for his was no parochial view. To his fellow workers and fellow citizens we may say as was said of Wren: “Vixit, non sibi, sed bono publico: si monumentum requiris, circumspice.”

*D. B. Updike, The Merrymount Press, Boston*

The loss of Mr. Dana is irreparable. All of us who knew him are the poorer because of his going.

*Ernest M. Hopkins, President, Dartmouth College*

That John Cotton Dana’s gifts were so many and varied,

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his achievements so great and diversified, his personality so rare, and his friendship so treasured, makes one hesitant in attempting a tribute to his memory.

During the whole course of my professional life I have esteemed and honored John Cotton Dana. I have admired his—

Genius in giving new meaning to librarianship, and translating that meaning into action, such that the name of the Library he administered became everywhere synonymous with vitality, progressiveness, and enterprise;

Inventiveness in finding new paths and directions for advancing librarianship, devising new methods of developing it, and opening new channels for its extension;

Leadership in launching a powerful movement in the profession to unite library service of every specialized character, proving his foresight by unique accomplishment which has awakened universal emulation;

Courage in his convictions, and in giving voice to them, not withholding admonition when he saw unsafe tendencies in the conduct of professional affairs, although he was misunderstood and unsupported, and suffered from the want of understanding of those who lacked his breadth of vision;

Friendship, not lavish, but true; not demonstrative, but deep; not assertive, but all the more prized that it was not indiscriminate.



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For those and many more qualities, I honor the name and revive the memory of John Carson Dana.

*Edward P. Steiner, Librarian*

*Pratt Institute Free Library, Brooklyn, New York*

John Carson Dana was indeed a great man. He would have been great in any of life's activities. He reached the occupation of Librarian. He realized, more than any Librarian I have met, the opportunities a well-ordered library affords, not only to teach a community, but also to lead it forward. He helped the reading public of Newark to know their own books. He identified, he was Newark's greatest and most useful citizen. He made the Newark Library system the best asset of Newark. As he passed on, my first thought was of regret that I had perhaps more frequent contacts with him, for he was ever a source of inspiration and of encouragement.

*Henry J. Butler, Librarian, American Type Foundry Co.*

As such a time there is thought of but little else than the keen personal sorrow that is caused to the personal friends. I feel as though it means the close of an era, for there is no one to take Mr. Dana's place.

*Walter L. Brown, Librarian, Public Library*

*Buffalo, New York*

In Mr. Dana's death something has gone out of our personal life that can't be replaced. We must comfort ourselves as best we may by remembering that so much



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remains as a result of his imagination and courage.

*Frederick P. Keppel, President*

*Carnegie Corporation of America, New York City*

What a great man John Cotton Dana was, and what a record of achievement he has left as a monument!

Newark, the Library, the Museum and the library world will miss him as they would no other man.

All his friends can do is to keep his example before them and try to live up to his high standards.

*Frank P. Hill, Librarian, Brooklyn Public Library*

To me he was of the rarest beings—over and above his accomplishments—a man of perfect human sympathies who expressed in a natural way the fundamental virtues.

*Rudolph Ruzicka, Artist*

It seems to me, on looking back over the years of my association with John Cotton Dana, that his principal claim to the gratitude of the people of Newark will be his influence on the personal character of those whom he served. This will apply especially to the character of those who were young during the more than quarter-century of his career in this city. I think it will be no more than the truth to say that Mr. Dana heightened the reputation of Newark among the cities of this country.

Character building through education is the finest task a public man can set himself. To begin with, he must

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himself be of fine character, and that Mr. Dana was. The longer one was thrown with Mr. Dana the more one was impressed by this quality of character. It was apparent in everything he said or did. He transmitted it to others, although the transmission was of necessity indirect, impalpable. As librarian of the Free Public Library and director of the Newark Museum, he was in a position to make or mar the educational and esthetic name of Newark. It is impossible to estimate fully or definitely just how much he advanced Newark and its people in the esteem of the rest of the nation, but that he did advance it cannot be denied.

The cultural influence on Newark of Mr. Dana's service is likely to grow, rather than subside, as the years pass.

*Wallace M. Scudder, President, Newark Museum*

Dana has gone, but his works live after him. He was a born leader and often a valuable irritant to the somnolent. Sometimes he was so far ahead of his associates that they thought he himself had lost the path. Now and then his keen sense of humor led him to take a rise out of other librarians by saying or writing things just to "stir up the animals." Like Socrates, he enjoyed being a gadfly to rouse others to thought, if not to action.

But, on his passing, the potency of his words and work was widely vouched for by the press of the country. There has appeared more warm commendation of his ideas than has been given within my memory to any other of our

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profession. Well will it be for library interests to have more John Dana's.

*Melvil Dewey, Dean of the Library Profession  
(Libraries, October, 1929)*

Personally, I had a great admiration for Mr. Dana and always considered that his activities did honor to the work we are all engaged in.

*William Henry Fox, Director, Brooklyn Museum*

I had a very high regard for Mr. Dana and his work. He was a practical Idealist and a man who did great things for his city and the country, and, as the years pass, his work will show larger and larger.

*Chester R. Hoag, President, Whitehead & Hoag Co.*

Mr. Dana's going has left the whole country—not merely Newark, the library profession, and the museum world—the poorer, and yet, how vastly richer the nation is for his having lived! His was the outstanding personality in librarianship during the entire period of my connection with it, and, for vision and creative power, as well as for the ability to stimulate other minds into activity, he had no equal. We shall not look upon his like again.

*Josephine Adams Rathbone, Assistant Director  
Pratt Institute Library School*

Everyone knew and admired him, from the highest to the lowest. The *Times* speaks of his importance to New-

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ark, but his importance was to the entire nation, and if his idea of having the library and museum work together is carried on, the world will benefit greatly.

*George F. Kunz, Tiffany & Co.*

In writing about Mr. Dana, so much comes to mind that it is difficult to be moderate or brief.

We recall, above all, his unusual gift for leadership. It would have brought him eminence in any course of life worthy of his interest. In the field that he did choose, he never failed to impart his vision and enthusiasm to official boards, associates, and subordinates. In an extraordinary way he made them understand his plans and labor to carry them out with devotion. That this was inevitable is not surprising when we think of his unselfishness, his ready appreciation of the interests and talents of others, his penetrating, but kindly, sense of humor.

His influence and personality during the years have brought about, both in the Newark Library and the Newark Museum, a spirit and tradition of value far greater than any of their material possessions. These institutions will do well as they foster that spirit and tradition.

*Arthur F. Egner, Vice-President, Newark Museum*

While one might characterize Mr. Dana by using such importations as nonchalant, insouciant, or even naïve, I think good old indigenous words, such as fearless and frank, are more descriptive.

## JOHN COTTON DANA

Mr. Dana had definite and well-grounded opinions on many subjects. While he was always tolerant of intelligent comment, he was impatient with stuffy convention and quite free in the expression of his reactions to the aberrations of humanity. He was an ideal man to work with.

*Wilbur Macey Stone, Engineer and Collector*

John Cotton Dana was to me perhaps the most interesting personality with whom I have ever come in contact. He developed a vitally useful institution in an incredibly short space of time. What were the qualities which enabled him to do this? In my opinion, he combined high ideals, cultural sensibilities, breadth of knowledge, and amazing business acumen to a degree which rarely exists in one individual. The last two qualities provided me with the greatest food for reflection, as the first and second were doubtless not unusual in a man in his position.

Mr. Dana's understanding of human nature, his love for his fellow-men, and his ability to inspire affection and loyalty in the hearts of all those with whom he came into intimate contact, were outstanding characteristics. With all his admitted superiority of knowledge in his chosen field, Mr. Dana seemed invariably to be absorbing something of value from everyone with whom he conversed or discussed matters, be the person high in importance or otherwise, and I believe he actually did gain something from each, transmuting in the laboratory of his

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mind even the ordinary thoughts and points of view of others into something splendidly worth while in his scheme of things. This may account in part for the great love, loyalty, and devotion he inspired in all those who worked with him to any extent.

There can never be another John Cotton Dana, but, as has already been pointed out by several, the beneficent results of his work will continue to accumulate down through the years for a longer time than any of us now living shall ever see.

*Franklin Conklin, Jr., Trustee, Newark Museum*

His record of service in Denver to teachers and to the community was a very great and fine one.

Many will be thinking of the inspiration that he has been to countless multitudes of souls. I am very thankful that I knew him with such intimacy.

*William H. Smiley, Superintendent Emeritus  
Denver Public Schools*

I was associated with Mr. Dana as trustee of the Library for eight years, and of the Museum for six years. One thing that impressed me during this time was his special interest in children.

As custodian of the books the city provided for Newarkers, he set out to spread the idea that "the value of a book is in its use," and that reading is not only useful for entertainment, but of real value in dollars and cents. He began with children in the schools,



## JOHN COTTON DANA

providing them with books, helping to fix in them the habit of reading, so that their education might continue after school was over.

Before his tenth year in Newark, he founded the Newark Museum, and again the children were the ones who, daily in their classrooms, saw curious and interesting and beautiful things that came from the Newark Museum.

To-day the Junior Museum Club has 2,000 members. The first members of the club are now men and women, and every year sees more and more of the houses of Newark in which the Museum, Mr. Dana's creation, is a household word.

It is the children of yesterday who are the citizens of to-day and who make our city what it is. Who can say how much of what makes Newark to-day a good city to live in is not due to the appreciation of fine things that Mr. Dana, through the Library and the Museum, planted in the minds of young people?

*J. H. Bacheller, Vice-President, Newark Museum*

The death of Mr. Dana is a loss to *Forbes* as well as to the Newark Museum and Public Library.

*Forbes* regards it as a great privilege to have undertaken to tell the business world of his views on Art in Industry.

*J. C. Laue, Managing Editor, Forbes Magazine*

John Cotton Dana, who was the guiding spirit of the Newark Museum from the time of its inception until

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his death, built up a unique institution, entirely different from the traditional museum in the sense that it was organized to be of the greatest use to the public and render service to them, rather than to be a hoarding place for objects of art which the public were grudgingly allowed to view at a distance.

It was realized that a museum so recently organized, and with funds necessarily limited, could not compete with the older and richer institutions in acquiring masterpieces and objects of great rarity and value. It was Mr. Dana's vision, and the goal for which he aimed, to make the Newark Museum just as attractive and useful as the older and larger institutions, but along different and more modern lines.

Newark is an industrial city. The majority of its working citizens are craftsmen of various kinds. One of Mr. Dana's purposes was to provide inspiration and materials for the improvement of these craftsmen in their tastes and workmanship by having objects in the Museum which would interest them and apply to the work which they were carrying on.

Newark will always feel the influence of John Cotton Dana both in her Libraries and her Museum.

*James O. Betelle, Trustee, Newark Museum*

Mr. Dana began his library work here and showed the initiative, the originality, and the independence which have characterized his work ever since. A few who served with him are still in library service in Colorado and they,

## JOHN COTTON DANA

with many patrons, often speak of him to me with admiration and affection.

*Malcolm G. Wyer, Librarian, Public Library, Denver, Colorado*

My brother, John Cotton Dana, was the third of a family of five. He received his college education at Dartmouth, and then came to New York and lived with me while studying law. He was admitted to the bar here, but his health was not good so he went west, followed the mining business, and then became a librarian.

I was always in touch with him by letter, but we did not see each other very much until he became established in Newark. We brothers were all fond of John, but admired his personal qualities more than we appreciated his achievements. My especial personal reaction was a keen appreciation of his interest in the work of others. If I had some scheme on hand, either in my professional or agricultural activities, John at once fell in with it, made suggestions, and showed as much personal interest as if it were his own. This seemed to me a very dominant trait—his sincere interest in the work and ambitions of others. This quality, together with his good sense and originality, made him at once acceptable and popular in the three cities where he worked professionally. John Cotton was never satisfied with the conditions about him and the work he was doing. He had such sound sense combined with his originality that his new methods were found to be popular and successful.

We brothers had all a very sympathetic but rather

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academic appreciation of John's methods and ambitions. We could not really feel and appreciate his qualities with serious personal interest until after he was able to have a home and live in Woodstock. He then made life in a country home unique and charming through his originality of ideas and the skillful use of his hands—he always had a carpenter- and mechanic-shop in his house where he did things for us as well as for himself.

*Charles L. Dana, Physician*

He did more than any one man to make the library America's most useful public service.

*David Gibson, Publisher, Cleveland, Ohio*

His passing is a great loss to the library profession. . . . In his going I feel the loss of a very dear friend, whose personality and influence remain as an inspiring presence.

*Samuel H. Ranck, Librarian*

*Public Library, Grand Rapids, Michigan*

He was truly a great man, the kind of individualist of independent opinion and force of execution who is most useful in public service. He came to every subject with a fresh mind and considered all matters from the point of view of public welfare and true American democracy. I feel I have lost one of my most helpful friends among the strong men of New Jersey.

*John M. Thomas, President, Rutgers University*

## JOHN COTTON DANA

John Cotton Dana was an influence so powerful and stimulating in American librarianship that his like may not be expected for many generations.

*Milton J. Ferguson, Librarian  
California State Library, Sacramento, California*

I have read all the newspapers—the *World*, *Times*, *Tribune*, *Post*, *Sun*—all the fine editorials, and yet feel how inadequate they were. They just touched the fringe of what Mr. Dana did. The greatest things were such intangibles as personal influence and inspiration, the changes in points of view and habits of thought, the releasing from tradition and standardized methods.

*Sarah B. Ball, Bookseller, New York City*

For many years I have followed Mr. Dana's brave and pioneer labours and, for me, there's no one now to take his constructive and stimulating place. We have, indeed, not only lost a great man, but one whose loss is irreparable.

*FitzRoy Carrington, Writer and Curator, New York City*

Mr. Dana's death is a loss shared by the entire Library world.

*Linda A. Eastman, Librarian  
Public Library, Cleveland, Ohio*

I have always thought of Mr. Dana with gratitude and affection and I shall never forget his many kindnesses,

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his readiness to help and advise, and his friendliness to me, an insignificant worker in a small library.

*Elizabeth H. Wesson, Librarian*

*Public Library, Orange, New Jersey*

I have read with deep feeling, in the *Times* and in the *Christian Science Monitor*, of the passing of Mr. John Cotton Dana.

It is a remarkable testimony to the value of his life work that it helped to bring the Librarian of a little-known English school out into the stream of world progress.

Some years ago, I wrote to Mr. Dana inquiring for a pamphlet of his of which I had read in the *Christian Science Monitor*. His response was so generous that I wrote asking if I could do anything in return. To my amazement and concern, he asked me to discover for your museum how to obtain Welsh dolls, models of castles, etc., and objects of historic interest, also objects illustrating British industries.

As I had never handled such a subject before, I began with much trepidation; but my inquiries brought me in touch with a number of interesting people who turned my thoughts into new channels, and this led to my becoming a special correspondent of the *Christian Science Monitor* on educational subjects.

I have recorded these details simply to illustrate the way in which Mr. Dana's thought radiated progress.

You will miss his personality, but his work will live



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on, and, for my part, I consider it one of my great privileges to have come in contact with him.

*George F. Timpson, Librarian*

*Stonehouse, Gloucestershire, England*

He was indeed a great man.

*H. W. Wilson, Publisher, New York City*

The rarest thing in John Cotton Dana was his humanity, if we can call it that.

There have been a great many men in the world who have done wonderful work for the rest of the world, but very rarely have there been men—or women—who really cared about, intimately, in a personal way, the people they were with. And if there was any one outstanding characteristic in John Cotton Dana, it was his lovingness and his loveliness to those who knew him and whom he knew.

*George C. Gardner, Architect, Springfield, Massachusetts*

A great man has gone, and the profession he helped to create will bear testimony to his works always.

*Sarah C. N. Bogle, Assistant Secretary*

*American Library Association, Chicago, Illinois*

What a tower of strength to the Special Library movement was the lamented John Cotton Dana, and how much we all owe to him, can never be told.

*William Alcott, President, Special Libraries Association*

He has made a noble name and has set in motion many

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movements that will continue his work for a long time to come.

He was admired by all his college class, and it will always be a joy to them, and especially to me, that he was with us at our reunion a year ago. He was the most interesting man to be with that I have ever known, and I owe much to my intimate association with him in those early years.

*William D. Parkinson, Educator, Fitchburg, Massachusetts*

He has left a magnificent record behind him—all who are interested in library work will give testimony to the great service he has rendered that profession.

*Lewis Parkhurst, President, Ginn & Co., Boston, Massachusetts*

What a wonderful person he was, and what an extraordinary record he has left of his genius and activities! The world is indeed poorer by his passing.

*Arthur Swann, Bookseller, New York City*

The two occasions on which I met Dr. Dana at Newark are vividly in my mind. He seemed to me to be a very gallant gentleman. We Britishers liked him immensely.

*Robert D. Macleod, Editor, Library Review, Dunfermline, Scotland*

Newark has suffered an irreparable loss in the death of Mr. Dana. I was a great admirer of him, not only of his mental attainments, but of his work for the benefit of the city. His work at the Library and Museum will live.

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He has made those institutions known nationally as among the best in the land.

*Louis Bamberger, Merchant and Philanthropist, Newark*

Among all the encomiums upon Mr. Dana and expressions of appreciation for his work in the culture of our city, and, thereby, for his influence upon a wide circle in the country, will you record mine, and know that our profession has shared in this development and will always remember his help in our medical library?

*Frank W. Pinneo, Physician, Newark*

Of many who have attained momentary prominence or publicity for one or another passing reason, it is common enough in any community to say that their "loss is irreparable," but of Mr. Dana and his great achievements and still greater character and personality, this is peculiarly true. Others can and will carry on the work which he initiated and which has traveled far beyond the confines of Newark.

I shall always count it a privilege to have had even a slight personal acquaintance with so great a man.

*Helen Plumb, Associate in Industrial Art  
American Federation of Arts*

For years I have profoundly admired and respected Mr. Dana and felt a deep sense of gratitude to him for his work as a thoughtful pioneer and leader in our profession. He was a wholesome restraint on those of us who

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were erratic and a powerful irritant to those who were self-satisfied, and yet his great fund of common sense was always thoroughly tempered with human kindness.

Mr. Dana helped to start this library off on its career with an inspiring address on the day of its opening, and it seemed to me as I went around this morning that every department had in it some evidence of his professional genius.

*Howard L. Hughes, Librarian*

*Public Library, Trenton, New Jersey*

It has been in my mind to write you for some time, expressing my appreciation of the value of Mr. Dana's influences in my professional work. What Mr. Dana did for me was out of all proportion to the length of my association with him. . . . I have tried ever since, though most unskilfully, to give my assistants the opportunity to develop their ideas and themselves that Mr. Dana always gave his assistants at Newark. Lacking his form of inspiration and his ability to plant an idea in one almost without one's discerning it or fancying it any other than one's own, I have n't got so far as I wish with my efforts, but I have certainly done my best.

Association with Mr. Dana also has done something toward fortifying me against slogans and fetishes. A healthy amount of skepticism I have always tried to keep by me; and probably I would n't have tried so hard, were it not for my brief association with him.

*Elizabeth M. Smith, Librarian, Public Library, Albany, New York*

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Mr. Dana lived in a world of ideals and practical ideas. His mentality never grew stale. His library vision saw possibilities beyond the field of anyone's achievement and no result of an ever so hard accomplishment meant more to him than another starting point for further endeavor. His far-reaching vision of things needful to be done in the library world was oftentimes trying to those inclined to pause and take measure of the work done; to many more, it was a call to greater effort in wider fields.

He was, by all odds, the strongest library force in his day, even when his insistent call to action disturbed the somnambulant in places of power. He was the born leader, seeing, recognizing opportunity, and proclaiming possibilities of achievement in the world of print. If one looks at the outstanding interest in library work to-day, he sees school work, children's departments, technical books, business branches, museum coöperation, study clubs, lectures and courses, and other lines first sponsored by the libraries under the direction of Mr. Dana in Denver, Springfield, and Newark.

*Mary Eileen Ahern, Editor, Libraries, Chicago, Illinois*  
(*Libraries, October, 1929*)

The entry of John Cotton Dana into the profession, forty years ago, marked the beginning of a new era in its development.

It is his great work for the past twenty years at Newark, New Jersey, that proves him an innovator, leader,

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and master builder in all branches of library usefulness. As an institution supported by the people, he believed the library should be freely opened to the people and acted accordingly.

He has been called a "prophet," but he was rather a seer and a doer, and his practical ideas and ideals have been widely adopted by other librarians and directors of museums.

In his death, the library profession has lost one of its greatest, wisest, and most efficient leaders.

*Charles Alexander Nelson*

*(Libraries, October, 1929)*

The passing of John Cotton Dana is a distinct and deeply felt loss to librarianship. As time goes on, we shall realize more and more how much we owe him. "The way they do at Newark" has been reflected all over the country by the adoption, with or without modifications, of methods, appliances, labor-saving and public-serving devices which have promoted library effectiveness and efficiency. Mr. Dana was never too busy to be helpful to the younger and less experienced members of the craft. If a list were compiled of all those who, in the last thirty years, have appealed to Mr. Dana for advice and suggestions and received a hundredfold more than they expected, the roll would be an impressive one.

Mr. Dana delighted to play the critic, and we have all felt the sting of his critical lash, wielded with rare skill and striking to the very center of things. But his



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criticism was used for constructive purposes and never bore the faintest touch of personal bitterness. Mr. Dana was the critic of *things*, but just as truly was he the friend of *people*. He tore down much, but he built up more, and perhaps, in the long run, we shall see that we are indebted to him for the one as much as for the other.

*George B. Utley, Librarian, Newberry Library, Chicago, Illinois*  
(*Libraries, October, 1929*)

"A few lines" devoted to a man so many-sided as Mr. Dana can hardly deal with more than one aspect. In not many rôles will he be more missed by his fellow librarians than in that of critic. He was a critic—joyous, fresh, searching, and unabashed. No man was ever less awed by precedent. He tried all things by the test of present usefulness; authority riveted no chains for him. If you argued on the assumption of Shakespeare's greatness, he smilingly nominated himself president of the anti-Shakespeare society. He early realized that the public library is a new civic instrument; he labored to free it from the hampering traditions of the older libraries from which it sprang, and to search out new forms of service—witness his free circulation of pictures and other illustrative material. He had a marvelous gift for publicity, and his outspoken strictures as well as his suggestive proposals caught the ear of a wide public. And he never ceased offering criticism—pungent but engaging—to his co-workers in the American Library Association. Other men may find for libraries new avenues of

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usefulness, but who will so frankly point out what he believes to be errors and shortcomings for the good of our bibliothecal souls?

*Hiller C. Wellman, Librarian*

*Public Library, Springfield, Massachusetts*

*(Libraries, October, 1929)*

Among all now in our profession, where do we turn for his like? Why was it he remained keen of intellect and sympathy and never became petty, even under severe criticism so often dealt out to him by those who did not understand? As a librarian, he had courage, humor, a lively mind, vision, hopefulness, energy—all the qualities needed and so seldom united in one who is a librarian.

Living in the country, meeting so many hard working country people, I understand better than ever the need for book service of all sorts in country as well as in city. Mr. Dana well understood this from the first, and made it one of his chief concerns.

*Cornelia M. Pierce*

*(Libraries, October, 1929)*

In the early nineties, the Salem public library received from Denver the first numbers of a new library bulletin which attracted attention by fresh criticism of books and library methods and novel suggestions in library practice. This was the first introduction of John Cotton Dana to the library world. In these early bulletins may be found germs of many ideas which were afterwards developed in

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practice and have come into general use. Any librarian who is so fortunate as to have access to these early numbers of the Denver bulletin will do well to spend an hour browsing over them. If he does not always agree, yet he will find them stimulating. Such headings as "The world's greatest books were published this morning," "The new book is the book of value," "Don't skim novels, read them," the printing, with approval, of Henry Cabot Lodge's article comparing Homer's heroes to pirates, awaken thought. This fresh treatment is found all through Dana's life.

*Gardner M. Jones, Librarian*

*Public Library, Salem, Massachusetts*

*(Libraries, October, 1929)*

I met and heard him first at the Cleveland conference in 1896 when he made his startling and memorable presidential address. During all the years since, because of his acute, vigorous, and challenging mind, he has been an inspiration to me and to all others in the library profession. His loss is an irreparable one, for he occupied a field that no one else could quite fill.

*George F. Bowerman, Librarian*

*Public Library, Washington, District of Columbia*

*(Libraries, October, 1929)*

Mr. Dana filled a place in the life of Newark that cannot be duplicated by anyone in our generation.

Professionally, as a librarian, his reputation and record

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are recognized and assured. But far beyond that was his astonishing ability to impress upon the citizens of a particularly mercantile community the importance of the artistic and finer phases of life. That he met obstacles and difficulties, those of us who knew him well fully realized; and by just the measure of those obstacles was his victory the greater. He was indefatigable and persistent in the pursuit of his dream, and it is gratifying to believe that he lived to enjoy and rejoice in its achievement.

Newark has indeed lost a great citizen, and I am glad to be able to pay this slight tribute to his memory.

*Charles Bradley, Newark. (Newark Evening News)*

Advertising men recognized Mr. Dana's genius as educator, librarian, and curator, but they also hailed him as a master advertiser and publicist.

*Llewellyn E. Pratt, formerly Chairman of Educational Committee  
of the International Advertising Association of the World*

*(Newark Evening News)*



Resolutions

&c.





## Resolutions, &c.

*At a Special Meeting of the Board of Trustees of the Public Library of Newark, called July 31, 1929, to take action on the death of the Librarian, John Cotton Dana, the following Resolution was placed on the Minutes and a copy ordered sent to the members of the family of John Cotton Dana:*

**I**N the death of John Cotton Dana, the Trustees of the Public Library have sustained an irreparable loss. His creative genius, his originality, his sympathy, and his wise understanding made the Library of the City of Newark a power, and his influence will live long after him.

We, the Trustees of the Library, can give him no higher tribute than to quote his own words: "The public library must be fitted to public needs. It must suit its community. It must do the maximum of work at the minimum of expense. It must be open to its public; it must attract its public; it must please its public; all to the end that it may educate its public."

John Cotton Dana, to the fullest degree, did all this for Newark, and more; and by his teaching and example made the library profession his debtor.

John Cotton Dana was a prophet and a pioneer. He was a distinguished public servant. He initiated, or was identified with, every movement in the city which promoted the intelligence, the civility, and the happiness of its citizens.

## JOHN COTTON DANA

We, the Trustees, have lost a wise leader and a great friend.

RESOLVED, that these resolutions be spread on the minutes of the Board, and a copy forwarded to the family.

(signed) RICHARD C. JENKINSON, *President*

JEROME T. CONGLETON, *Vice-President & Mayor*

CARL EGNER, *Treasurer*

LATHROP ANDERSON

AUGUSTUS V. HAMBURG

LUDOLPH H. CONKLIN

JOHN H. LOGAN, *Superintendent of Schools*

*At a Special Meeting of the Board of Trustees of the Newark Museum, called August 6, 1929, to take action on the death of the Director, John Cotton Dana, the following Resolution was placed on the Minutes and a copy ordered sent to the members of the family of John Cotton Dana:*

AFTER a life of unusual distinction, John Cotton Dana, his work complete, has passed from us.

Sharing with countless friends a deep sense of personal loss in the realization that his genial kindliness and helpful spirit will no longer warm and stimulate to high endeavor, it is especially fitting that the Trustees of the Newark Museum Association should place upon their records a memorial of the quality and significance of his public work, as it affected this institution.

When Mr. Dana came to Newark, he found a city with few opportunities for cultural improvement. Not content with the many tasks which devolved upon him

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in the enlargement of the Library and in giving expression to the views which have so largely influenced library work throughout the country, he conceived the idea of a Newark Museum, founded it and by his personality and genius kept it in being. Despite discouragements, he brought it honor and recognition as something new and vital, dedicated to the life of the present day. Without the distinction he gave to the Museum and the confidence inspired by his leadership, the larger scope made possible by its own grounds and building would not have come to pass.

In the arrangement of that new building and its walled garden, and the activities therein, his genius has again given lasting impression.

Be it, therefore, resolved that the Trustees of the Newark Museum Association hereby give expression not only of their personal loss but their recognition of Newark's debt of gratitude for his life spent with such singular unselfishness in its service, and their pledge that this Museum shall continue and grow in the spirit which was his gift to it.

BY THE TRUSTEES OF THE NEWARK MUSEUM

IT is fitting that the New Jersey Public Library Commission should give expression to the regret of its members and pay tribute to the valuable services rendered to the library interests of the State and Nation by John Cotton Dana, with whom we have been associated for seventeen years.

## JOHN COTTON DANA

Mr. Dana was born in Woodstock, Vermont, August 19, 1856. He died on July 21, 1929. Having received his preliminary education in the school of his home village, he entered Dartmouth College, and was graduated in 1878. He began to study law, but, being never of robust health, was compelled to abandon it temporarily and seek outdoor life in the Northwest. After serving as surveyor in the mining districts of Colorado, he returned to the East, resumed his law studies, and was admitted to practice at the New York bar in 1883. But his health again failed, and he returned to the West. In 1889, he became librarian of the Denver Public Library, and began his life work.

From Denver, ten years later, he went to Springfield, Massachusetts, and became librarian of the City Library, a position which he resigned in December, 1901, to become librarian at Newark, New Jersey. From the time he came to New Jersey, Mr. Dana took a great interest in the library work of the State and it seemed to be perfectly natural that he should be appointed a member of the Public Library Commission. This appointment was made in 1912. Even before that time he had become prominent in the work of library and school development. Ever ready to advise and encourage, and taking part in every civic movement, Mr. Dana was a faithful, industrious, and influential citizen. In his later years, the condition of his health kept him away from many meetings of this Commission, but he was always ready to advise, and the re-

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sources of the Newark Public Library were always at our command. He was largely responsible for the Newark Museum, and had been its Director since 1909. As prominent in national library affairs as in those of New Jersey, Mr. Dana was President of the American Library Association in 1906. The State of New Jersey and the City of Newark have suffered an irreparable loss by Mr. Dana's death.

NEW JERSEY PUBLIC LIBRARY COMMISSION

*Trenton, New Jersey*

THE New Jersey Library Association records with sorrow the death of a distinguished member, John Cotton Dana.

The whole of John Cotton Dana's career was marked by a thoughtful and persistent challenge of "things as they are." Conservatism, red tape, and self-complacency were to him the besetting sins of our profession. At the same time, he was impatient of such dreams as were incompatible with stern realities. He conceived the public library to be a dynamic educational force, ever consciously abreast of the tide of life, and to the realization of this ideal he devoted his life with rare success.

He had a genius both for inspiration and for accomplishment. New life came at his touch, whether it was upon an institution, an organization, or an individual. His personal contribution to the mechanics of our profession included numerous books, pamphlets, and articles,



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as well as the originating or fostering of such matters as open access to books, children's departments, picture collections, pamphlet collections, publicity, and business libraries.

Eminent as a librarian, he was scarcely less distinguished in the fields of advertising, printing, and museum management.

In the passing of John Cotton Dana, the library profession has lost a great and esteemed leader. Those of us who were privileged to know him personally have lost a friend and counsellor whom we held in reverent affection.

JOHN B. FOGG, *Secretary*  
*New Jersey Library Association*

WE, the members of the American Library Institute, met in Conference at Stockbridge, Massachusetts, October 5, 1929, sensible of the great loss suffered by the Institute in the death of John Cotton Dana, hereby resolve:

That Mr. Dana, in his distinguished career, culminating in the notable librarianship of the Free Public Library of Newark, New Jersey, wherein he became one of the foremost citizens of the city he served, giving new impetus and high meaning to librarianship by extension of its operations into fields of business and industry; enlarging his influence through the Newark Museum with a new conception of a museum's value

## RESOLUTIONS

and purpose; maintaining a jealous concern for the highest interests of his profession and asserting his convictions with solicitude for the welfare of the work; foremost in original enterprise in giving new interpretation to library service; a leader and exemplar before the members of his profession, Mr. Dana has so highly exalted librarianship by his great contribution to it that in his death at the height of his powers the cause has met a deprivation as incalculable as the value of his power and influence while he lived;

That the American Library Institute records its sense of loss of Mr. Dana's counsel and fellowship in the Institute so deeply cherished hitherto.

HENRY VAN HOESEN, *Secretary*  
*American Library Institute*

*At a meeting of the Librarians' Club, Lahore, India, held October 20, 1929, the following resolution was passed:*

THE members of the Librarians' Club, Lahore, express their deep sorrow at the loss which the library world has sustained by the death of John Cotton Dana, one of the greatest librarians of our times, and their great appreciation of his contributions to the Library and Museum professions.

R. MANCHANDA, *Secretary*  
*Librarians' Club*

AT the first meeting of the Council of the Society of Printers held this season, I was asked by the

## JOHN COTTON DANA

President and the other members of the Board to communicate to you the deep sense of loss felt by the Society in the passing of Mr. Dana.

THACHER NELSON, *Secretary*  
*Society of Printers, Boston*

RESOLVED, that in the passing of John Cotton Dana, the world of arts and letters, in Newark and its environs, has sustained a great loss; and that we, his many friends, desire to express our sincerest sympathy. Nearly every member of our organization has come in contact with Mr. Dana or his activities, and we, too, feel profoundly the passing of one who has become a great and outstanding citizen of this community.

J. DOUGLAS GESSFORD, *Secretary*  
*The Advertising Club of Newark*

WHEREAS, we, the members of the Carteret Book Club, greatly lament the passing of John Cotton Dana, who for so many years was the life of our club, therefore be it

RESOLVED, that, at our first meeting after his death, this minute be entered in the records of the club, testifying to our deep love and lasting admiration and to his continuous interest in all our activities.

Also, that a copy hereof be sent to Mrs. Dana, with our sympathy and very best wishes.

WILBUR M. STONE, *Secretary*

## RESOLUTIONS

**I**N the death of John Cotton Dana, librarian of the Public Library of Newark, New Jersey, on July 21, 1929, the library profession has lost one of its great leaders.

Mr. Dana was a New Englander by birth, a graduate of Dartmouth College, leaving at Hanover a fine reputation as an earnest, high-minded, scholarly young man of marked intellectual capacity, as his work in the various positions in which he served in later years proved.

Mr. Dana began his library work in Denver, and then served as Librarian in the Springfield City Library, 1898-1902, where he applied the newer library methods to the rich resources of an old institution. During this period he was one of the founders of the Western Massachusetts Library Club, and the members of the Massachusetts Library Club and the Western Massachusetts Library Club have followed with especial interest and profit the varied activities of his twenty-seven years of fruitful service in Newark.

RESOLVED: That this expression of our sincere regret be placed upon the minutes of this joint meeting as a permanent record, and that a copy be sent to the members of Mr. Dana's family as a token of our deep sympathy.

MASSACHUSETTS LIBRARY CLUB

WESTERN MASSACHUSETTS LIBRARY CLUB

## JOHN COTTON DANA

WE, the staff of the Newark Public Library, feel in the death of our Librarian, John Cotton Dana, the loss of a close personal friend. It is to us a happy circumstance that gave us the proud privilege of doing our small part in helping him to win for the Newark Library the "approval and respect and affection" of the people of Newark. He sympathized with our ambitions, encouraged our endeavors, censured our failures, and quickened us to new efforts. Not only did he teach us to do good work in a library; he taught us how to live a full life. "To live much, if not long, we must gain acquaintance with the best of things that are being, and have been, done. Without this, a man lives only a small part of his life—with it, he lives a round of years in a single day."

THE STAFF

*Newark Public Library*

THE Officers and Board of Directors of the Art Centre of the Oranges desire to express to you their heartfelt sympathy in the loss that you have recently sustained in the death of your distinguished director, John Cotton Dana.

THOMAS W. WILLIAMS, *Treasurer*

*The Art Centre, Orange, New Jersey*

THE Board of Directors of the Art Center wish to express their sense of important loss in the passing of Mr. Dana, a member of our Advisory Committee,

## RESOLUTIONS

whose vision of Art in American Industry anticipated ours, and who, probably for that reason, was inherently sympathetic to our institution.

It is known to all that John Cotton Dana was a really important personage in the field of Art in America; that he was esteemed by the best of its leaders; and that his counsel was taken seriously always, and, when followed, as in the creation of the Newark Museum, has produced even epoch-making results in the art world.

For the Board of Directors,

WILFORD S. CONROW, *Secretary*

*The Art Center, New York City*

WE, the members of the Roosevelt Civics Club of the School for Crippled Children, 228 Ridge Street, Newark, New Jersey, wish to express to our friends at the Newark Public Library and Newark Museum our deepest sorrow and sympathy in the loss of their eminent leader, John Cotton Dana.

ROOSEVELT CIVICS CLUB

*Newark, New Jersey*





## A Few Notices from the Press



## A Few Notices from the Press

[*Editorial, Newark Star-Eagle*]

### John Cotton Dana

Policies put in force in the conduct of the Newark Public Library compelled eminence for the name of John Cotton Dana, head of the institution, whose death has just occurred. His methods were outside the conventions which had been developed around the professional librarian. Instead of secretizing or restricting the activities of the library, his policy, deliberately reasoned and formulated, followed lines which were directly opposite; he opened up the shelves of the institution, expanded the attractions in it, and made it really a public institution to hold public attention.

Through him, Newark gained the fame of being the first city to have a library among whose rows of books the people were permitted to wander as they would, to pick and choose as they willed among the volumes and the records made available to them by the funds they provided. It was made the institution of the public in a manner and to an extent which may have been dreamed of by some other library head, but which had never before been put into practice. The system induced in the people an appreciation of the substantial worth of a public library which could be generated so broadly in no other manner.

## JOHN COTTON DANA

Regarded as the father of the Newark Museum idea, he applied the same principle to make it, in turn, another public institution in which the public would take an interest approaching the intimacy of contact with the library. Mr. Dana and those associated with him had great difficulties to confront at the inception of the project, but he fought and overcame them until his exposition and proof of the educational value of a museum in the modern spirit induced the \$1,000,000 gift of a museum building by Louis Bamberger.

In both the library and the museum, Mr. Dana sought to combine the utilitarian with the cultural and the artistic. That he succeeded has been proved by the patronage each of the institutions has won, each year marked by growth. That extension is public approbation of Mr. Dana's theory that the fine things of life should be carried to the people as a civic policy. The contacts they afford and invite extend education to the mass of the people. Thus, it might be said, education is developed by absorption.

The benefit Mr. Dana wrought through his methods cannot be measured. The seeds of learning they have scattered may not germinate for years. Thus the influence he exerted will continue far into the future, an intangible monument to his memory, as the library, its branches, and the museum are material memorials in the present time.

## NOTICES FROM THE PRESS

[*Editorial, Newark Evening News*]

### John Cotton Dana, a great Librarian

At such a short distance of time from the death of John Cotton Dana, it is impossible to estimate his influence on his city and on his generation. One may use the well-worn simile of the pebble tossed into the middle of a pond and still be unable to surmise the number and extent of the ripples circling outward from the axis.

Men and women who came in personal contact with Mr. Dana are unanimous in declaring his basic characteristic to have been helpfulness. He helped many directly; he helped an inestimable number indirectly. He inspired enthusiasms. He brought out the best in the individual, and as for the worst, for him it did not exist. He was broadly sympathetic and his understanding was penetrating. Of him it can be truly said he took his keenest pleasure from service.

Of Mr. Dana's monuments, the greatest, and likely to be the most personal, is the Newark Museum. The Business Branch of the Free Public Library also was his own creation. It has had a profound influence upon library work, not only in Newark, but throughout the country. His constructive work at the museum also has deeply influenced museum administration and teaching.

The library itself is another monument. Although he did not create it, he made it grow from a collection of books to an effective force in the city's educational life. No one can set a limit to what the library has meant to

## JOHN COTTON DANA

thousands of mostly inarticulate citizens of Newark. In literature, the arts, the professions, the industries, and in the world of business, it has been a friendly guide for uncertain feet; often an inspiration to successful endeavor. Among the libraries of the country it stands with the leaders.

Perhaps Mr. Dana had the best of preparation for his life work in that he was not, by training, a librarian at all. This left him free to put in practice theories based on his knowledge of life as it is. Always willing to try something new, he constantly advanced toward his goal—education through interesting all sorts of people in reading and study. His favorite phrase was *This Is Your* (meaning everybody's) *Library*. Thus he threw the shelves open to personal selection; issued numberless leaflets marking paths for individual pursuit; talked and wrote constantly in praise of self-help. He practised what he preached in that he always was studying methods of making the library and museum more useful. His was an exploring mind.

Physically frail from early youth, he built up his body as well as he could by rational methods, linked with an indomitable will to achieve. So he survived beyond the Scriptural threescore and ten, to the end keeping at work. He was a sincere believer in the power of publicity, not for himself, but for his work. Always it was the library or the museum, not the man Dana. In recent years, owing to impaired health, the latter had been little



## NOTICES FROM THE PRESS

seen in public. Only through his pen was he known to the outside world, but his influence never waned. Of Mr. Dana the people of Newark can say, with Beaumont and Fletcher:

We must all die!

All leave ourselves, it matters not where, when,

Nor how, so we die well; and can that man that does so

Need lamentation for him?

[*Editorial, New York Times*]

### John Cotton Dana

Mr. Dana was a famous librarian, but he was much more than that. He was a distinguished public servant. Not lightly or inadvisedly was the title "The First Citizen of Newark" conferred upon him long ago. In that city, he was for nearly thirty years the head of the Public Library, and was also active and influential in many projects for bettering the life of the community. He established a business branch of the Public Library. He founded the Newark Museum, the envy of other cities, and made the idea of it so attractive that he obtained a large endowment for it from Mr. Louis Bamberger and others. Mr. Dana had an original and very active mind. He was fertile in suggestions of improvement, and able and persuasive in inducing others to follow his leadership. The death of no man in Newark would have been so widely and sincerely mourned as will be that of John Cotton Dana.

## JOHN COTTON DANA

His work as librarian was varied and constructive. That it was, rather, destructive would have been said at one time by many of Mr. Dana's colleagues in the profession. He was always stirring things up. He was never afraid of a new idea or a fresh experiment. In one of the first papers which he read to the American Library Association, he used such pungent words, in addressing his fellows, as the following:

"I have said that your library is perhaps injuring your community; that you are not of any importance among your own people. And these, you tell me, are hard sayings. In truth they are. I am not here to pass you any compliments. If for five minutes we can divest ourselves of every last shred of our trappings of self-satisfaction, and arouse in ourselves for a moment a keen sense of our sins of omission, of things left undone or not well done, I shall be content."

In that spirit Mr. Dana labored throughout his life. He was like a gadfly to stodgy conservatism. He was always calling for a reassessment of old traditions and standards in library work, and was eager to start out on new paths, provided they led to the results he had at heart. Mere red tape in administration was abhorrent to him. He was forever cutting it through and throwing it away, in order to replace it by more direct and simple methods. Withal, he carried into his labors of every kind—and his versatility was as marked as his ability—a quickening enthusiasm and a genial and just appreciation

## NOTICES FROM THE PRESS

of all about him who were doing good work, which won him friendship as well as admiration. The library world will not soon look upon his like again.

[*Editorial, Springfield, Massachusetts, Republican*]

### John Cotton Dana

John Cotton Dana, who for four years, beginning in 1897, was librarian of the Springfield City Library, which he modernized, and had since been librarian of the Newark Free Public Library, was one of the great creative influences in American public library administration. He treated the library not as a repository of books but as an active agency for the dissemination of all kinds of useful knowledge and an instrument of civic progress. His ideas were fully defined when he served as librarian in this city, although his opportunities here were less than he desired. In Newark, a much larger city, where he was director of a public museum as well as librarian, he had excellent opportunity to put his ideas into effect. The expanding conception of the public librarian's function which has come to be widely accepted was, in no small degree, his creation.

"The general public almost always thinks of its library in terms of literature and rarely in terms of commerce and industry," Mr. Dana wrote in 1912. But it was not commerce and industry alone of which he wanted the library to be a special servant. He believed that these public institutions should collect and attractively present

## JOHN COTTON DANA

information about city improvements, government, health, water supply, and schools.

Mr. Dana thought that the library should be the place for exhibitions of all kinds tending to educational, social, or commercial progress. He was intensely interested in the industrial arts, and one of the most notable of the Newark Library's recent undertakings was an exhibition of inexpensive objects of manufacture in which interesting and tasteful design was embodied. For the Newark Museum he obtained a permanent collection of works by contemporary American artists. When city planning was being discussed, he assembled materials for an exhibition of city plans and improvements, supplying them with labels printed on a hand press by assistants in the library.

Mr. Dana did not desire to be remembered as a bookman. In his attitude toward reading he was more austere than most librarians find it practical to be. He was disposed to look with contempt upon the public's conception of the library as a place for supplying entertainment in the form of fiction, and when he was in this city he attracted nation-wide attention by a program which reduced by 24 per cent the proportion of fiction in the number of books circulated, while increasing by 45 per cent the total circulation. His aim was to encourage solid reading.

In his later years, Mr. Dana drew still farther away from the idea of the library as a mere book-distributing agency, and perhaps did not fully recognize the extent

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of the demands which would be imposed upon a public library staff if his conception were to be fully realized. His last statement to attract general attention, a criticism of the adult education movement promoted by the American Library Association, was typical of his habit of provocative discussion, a habit which often caused him to be misunderstood and disapproved by his less intellectually alert and creative colleagues.

Mr. Dana was not only a man of original ideas, but of an eager, enthusiastic, progressive temperament. It may be felt that not all of his ideas were valid or capable of practical realization. But the entire American library world and the American public have benefited by his brilliance and initiative, and Springfield may congratulate itself that it had a share in his distinguished career.

[*Editorial, New York Herald-Tribune*]

### Prophet and Pioneer

It is rare that so radical an innovator as John Cotton Dana is recognized as dean of his profession in his own lifetime. But there was no doubt that Mr. Dana was not only first citizen of Newark, but America's leading and most exciting librarian. He broke old conventions wholesale, and thousands of librarians from Eastport to San Diego serve their communities with an enthusiasm and success which they owe to his example.

He was not interested in the library as a collection of old manuscripts so rare that they have to be locked be-

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hind glass covers. He wanted his collection of books to be accessible to the people of his city and useful to them. He ignored the musty traditions of days when only clergymen were scholars and only scholars read books; he was a pioneer in collecting business men's libraries—assemblages of telephone books, trade directories, information on stocks and bonds. He did not want his books to mold on the shelves; he liked them to become shopworn; he encouraged the formation of loan libraries and collections for the public schools.

Furthermore, he despised the old distinctions between libraries and museums, and between the old, enshrined in museum collections, and the new, so often despised. He recognized the enormous significance of the modern newspaper, revolutionizing the reading habits of the community. Librarians discussing adult education in terms of books alone, he said, were like "Hamlet" without Hamlet himself. The libraries must be reorganized to adjust themselves to a newspaper age. When he became director of the Newark Museum, he was prouder of the neglected art of the machine age than of the old masters. He richly enjoyed the surprise of visitors to one exhibit of beautiful pottery, exhibited behind glass against black satin hangings, when they learned that every one of the magnificent pots was purchased in a Newark department store for less than a dollar. Indeed, he said, "a great city department store, easily reached, open to all at all hours, is more like a



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good museum of art than any of the museums we have yet established." He objected to exhibits at which people merely gazed; he wanted them to be forced not merely to gaze, but also to think.

And he was uniquely successful. His radical ideas were heeded in his own city and in countless libraries and museums in this country and abroad. The transformation for which he worked is, of course, incomplete, and, had he lived longer, he would doubtless have gone ahead with new pioneer dreams; but it is under way. John Cotton Dana was a prophet honored in his own lifetime, in his own country.

[*Editorial, Newark Ledger*]

### Dr. John Cotton Dana's Death

Dr. John Cotton Dana, Newark's famous city librarian and one of the distinguished bibliophiles of the world, passed away yesterday in St. Vincent's Hospital, New York, after a grim fight for many months against the illness (acute toxemia) to which he finally succumbed.

His death, coming as it does on the heels of the tragic taking-off of gallant young Rupert F. Mills, will add greatly to the shadow of sorrow under which the city rests. His long illness, however, had prepared Dr. Dana's many admirers and friends for its fatal termination, although, because of his high courage, they hoped



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against hope that he might recover to continue his great work for the city.

For twenty-seven years this gifted gentleman and scholar devoted his talents to making Newark's Public Library one of our great institutions, and how well he succeeded in his labor of love is attested by the fact that, under his administration, the library's collection of books grew from 70,000 to more than 350,000 volumes.

Dr. Dana, author of many learned works on art, literature, and booklore, made his dynamic personality felt from the day that he entered the service of the city, and, during the years that he was with us, he established a reputation as a librarian second to none.

Father of our museum, he was the originator of so many improvements in the library, and so indefatigable in the collection of books for it and exhibits for the museum, that he was hailed as a "wonder worker."

Dr. Dana was ever at the forefront of every movement that made for the betterment and growth of this city, and Newark sincerely mourns the loss of a great man.

[*Editorial, New York Sun*]

## John Cotton Dana

No one man had more to do with the change in the character and functions of the public library within the last generation than the man who made the name of the Newark Free Public Library synonymous with that of

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a progressive institution of great benefit to the community which supported it. There are still librarians who believe that their work is done when they have so arranged the books in their care that a bookishly minded minority can get them with dispatch. John Cotton Dana did his utmost to dispel such a limited vision of the librarian's place in the life of the community. To his lifelong endeavors to make books a positive force, to eliminate the old scholastic isolation and insulation of libraries, his scholarship, his wit, his personality, all contributed importantly. The good fairies gave him these gifts at birth and added to them the talent for being contrary-minded; it was this talent, often wittily or humorously expressed, that made the Woodstock Yankee a reformer among the librarians.

[*Editorial, New York World*]

### A Great Librarian

The title of the "first citizen of Newark" was not lightly or mistakenly applied to John Cotton Dana, forty years a librarian and for twenty-seven years the head of the Free Public Library of that city. Mr. Dana proved in his career and by his accomplished work that a great librarian can be the leading spirit in his community. He was known in all the large libraries of the world for his eager, restless, striving mind; his way of remaining forever dissatisfied with present methods; his gift of interesting other men in his work.

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Mr. Dana found the Newark Library about as other libraries were in that day. He established the city museum. He labored with ingenuity to increase the usefulness of both institutions in the daily life of the city. He kept public interest alive in them; he saw no loss of dignity in advertising them in new ways so that they might better justify their cost. What was the use of spending public money for books that few people read or museum exhibits if no one saw them? To the end of keeping up interest in the museum he was constantly engaged in organizing special exhibitions—of Chinese art, of art in familiar objects, of plumbing. Before coming to Newark, he had founded in Denver the first children's library in the country. He was to see that idea take root and grow prodigiously. To him a library was more than a mere storehouse for books. It was a facility to be used.

The work Mr. Dana did will live after him, not in Newark alone but in other cities that have profited by his genius. The profession of the librarian owes much to his teaching and example.

[*Editorial, Newark Sunday Call*]

### A Builder Passes

The death of John Cotton Dana takes another of Newark's builders. This man brought to our city much upon which our confidence in ourselves is based. He had vision and he had the courage to make the envisionment real.

The material things Dana gave Newark we know well.

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He gave us a library that has become one of the pulse-beats of the city, not dead shelves of books.

He gave us a museum that is no mausoleum of glass-covered cases through which filter the careless glances of the idler. He made it part of Newark, exemplifying our work and our ideals and pointing for us the way to better things.

These are the accomplishments by which we shall best remember him. They were not his greatest gifts.

Who can calculate the measure of his years of service, those years in which we grew from a sprawling village to a city whose greatness we cannot realize? The effects of his clear thought which swept aside fallacy and sham, the visionings that taught us faith in ourselves and pointed the way that leaders have followed, the lesson of his practical culture—these things of Dana's greatness we understand but dimly.

Dana was a great man, but a greater citizen.

[*Editorial, The Nation, New York*]

In the death, on July 21, of John Cotton Dana, "first citizen of Newark," the United States loses one of the very foremost of its liberal leaders. A native of Vermont and a graduate of Dartmouth, obliged by ill health to spend his young manhood in a variety of occupations, among which he specially valued his experience as a surveyor in Colorado, he entered library work in 1889, and, after serving in Denver and Springfield, came to Newark

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in 1902. Since that time the Newark Public Library has become famous the world over for its extraordinary service as a genuinely educational institution. "The worth of a book is in its use" was one of Mr. Dana's favorite precepts, and his ingenuity in devising was matched only by his liberality in administering methods of getting books and the information they contain into the hands and heads of people of every sort. Founding the Newark Museum in 1909, he followed the same policy of making that institution serve the people, especially of helping them to discover the possibilities of beauty and excellence in the machine products of the day. In theory a philosophical anarchist, he was a free man in thought and action, a constant inspiration to the thousands of men and women who knew him personally, and to other hundreds of thousands who knew only his work. He was, in the true sense, one of the makers of modern America; for the influence of his work has already been felt in the remotest parts of the country, and it will widen and deepen with the years.

[*Will S. Monroe, Author and Teacher, in Burlington Free Press*]

I had known Dana for more than twenty-five years and I regarded him as one of the most stimulating of my acquaintances. He was a noble man, nobly planned, and his interests touched every department of the intellectual and artistic life. As one who knows him well has lately said: "In theory a philosophical anarchist, he was a free

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man in thought and action, a constant inspiration to the thousands of men and women who knew him personally and to other hundreds of thousands who knew only his work." When a great man like John Cotton Dana passes away, the world should pause for a moment to reflect on his work and their loss at his departure.

[*Editorial, Antiques, New York*]

The death of John Cotton Dana, Librarian of the Newark Library and Director of the Newark Museum, which occurred July twenty-first, deprives America of one of its most vivid and influential personalities in the field of literature and art. Mr. Dana was possessed of unusual executive abilities, which had been intensified by years of experience as an engineer. Fundamentally, however, he was a great teacher, a great expositor. It was not enough for him to maintain the Library and the Museum in his charge merely as static repositories of past achievement. They must, he believed, be constantly operative as dynamic forces in the community life. And such, under his guidance, they became. Many of the methods which Mr. Dana employed, many of the original and, at the time, daring experiments which he inaugurated, have since become accepted commonplaces. Hence, while his personal activities were confined chiefly to his New Jersey bailiwick, the fruits of his vision and his tireless energy have been enjoyed by dwellers in countless other places throughout the United States.



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[*Editorial, Advertising and Selling, New York*]

In the recent death of John Cotton Dana, head of the Newark, New Jersey, library and one of the most noted of America's librarians, advertising, as well as business generally, has lost a beloved friend.

Already long a nationally prominent figure, Mr. Dana, through the establishment of the business branch of the Newark Public Library, was widely recognized for the encyclopaedic scope of service which, through his efforts, was made available to the business men of the country.

His career was a life-long battle against what he termed "the unfortunate conservatism of the public library." To his untiring effort goes the credit for founding the first special library department for children, for organizing the first public library picture collection, for starting the first extensive pamphlet library, and for founding the first library branch devoted exclusively to business.

In spirit, if not in actuality, he was an advertising man. His attitude in this regard was exemplified when, in a letter to the *New York Times*, he declared that: "Art museums are in much the same condition of self-contemplation and self-appreciation in which were our public libraries 40 years ago . . . museums must advertise. Thus they would make known their collections; would tell how they can best be enjoyed by visitors. To-day advertising is the mother of use."

Advertising joins the many other fields of business and industry in expressing its regret at the loss of a man



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whose great and unselfish achievements will live long after him.

[*Saturday Review of Literature, New York*]

In the recent death of John Cotton Dana, the American library world lost one of its most distinguished representatives. Mr. Dana, who had been a librarian for forty years, had been head of the Free Public Library at Newark since 1902, and during that period did much to bring the library into contact with community life. During recent years, he had spent his efforts toward popularizing the museum as earlier he had the library. Mr. Dana is credited with having been the foremost figure in the campaign for open-shelf libraries. He was also the founder of the first special library department for children, having installed one in Denver, Colorado, when he was librarian there. He organized the first public picture collection, and raised the standard of library printing. He was President of the American Library Association in 1895 and 1896.

[*Art Digest, Hopewell, New Jersey*]

When John Cotton Dana (born in Woodstock, Vermont, in 1856) passed away in July, the newspapers and periodicals printed columns of eulogies in especial reference to his service as a public librarian. He had been a revolutionist who had established new ideals and methods and had exercised a profound influence in his profession. Not much was said about his work in the museum field,

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though his influence in this was even more profound, and his ideals and methods seem likely to be adopted by all American public museums that are not now using them. He was the pioneer of the "art in industry movement."

[*Editorial, International Studio, New York*]

John Cotton Dana began his career as a librarian. For some forty years he worked to develop his fundamental conviction that libraries and museums in the United States must function more completely in the cultural life of the community. When one recalls that not so many years ago most public museums—and libraries also, to a slightly lesser extent only—were stately, dusty mausoleums, unrelated to the popular interests of the city, the changed attitude now everywhere evident gives us some indication of the extent of our debt to this pioneer.

A man of ideas, John Cotton Dana possessed the power of communicating them to others, and of demonstrating their validity in the large number of exhibitions he organized. He was among the first in this country to organize an exhibition of industrial arts—or as he characterized it—of "machine art, collective art, art which is the result not merely of one person's expression, but the creative expression of a great, conscious group." He organized and sent exhibitions on the road, and he knew how to relate the art of distant days and forgotten climes to the vital everyday interests of his community. He

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conceived the museum and the library from the functional point of view. There can be no doubt that his ideas will long be felt in all the museums in smaller American cities.

[*New York Times*]

Foremost among the many things for which we shall all remember John Cotton Dana, who died last Sunday, is his long and unwavering championship of the art of everyday. As director of the Newark Museum, he was able to make such championship count in a significant manner, stressing, of late years especially, the rôle that art may and should play in industry. He believed that art belongs in daily life, not locked away in dusty corridors; and it was doubtless such appreciation that, more than anything else, aided him in effectively divorcing those traditional running mates, Museum and Gloom. He stood back of various worthy modern movements, and his voice constantly stimulated faith in the potentialities here and now, all about us, waiting to be harnessed.

Though open-minded and catholic, Mr. Dana never missed an opportunity to help American art along its difficult path, even when to do so might make him appear, for the moment, to be turning his back upon achievement of the past and in other lands. In 1914, he wrote a small book called "American Art: How It Can Be Made to Flourish." In this he pointed out that "art has always flourished where it was asked to flourish, and never elsewhere. If we wish for a renaissance of art in America

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we must be students and patrons of endeavors which seem humble, but are in truth of the utmost importance, here at home. . . . We must buy American art; next, we must study it; next, we must criticise it, adversely where we feel compelled; and, finally, we must praise it where we can."

It is to be hoped that the stimulating little monograph will be republished. But as a fitting memorial, his work itself in Newark may stand. His passing is a distinct loss. But it is possible to lose finely, and to lose finely, one need only remember.

[*Editorial, Vermont Standard, Woodstock, Vermont*]

John Cotton Dana, a librarian for forty years and head of the Free Public Library at Newark, New Jersey, since 1902, had long been noted as one of the country's most advanced library and museum authorities. He had been director of the Newark Museum Association since its foundation in 1909. His attention of late had been given principally to advocating museums for the benefit of public taste, as previously he had done in the case of libraries.

The distinctions of this versatile genius were many. A newspaper item of 1918 referred to Mr. Dana as "a noted librarian." This was in connection with his preparation of an exhibit in New York to acquaint visitors with the resources of the Republic of Colombia. Soon thereafter Mr. Dana became more widely known

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through his "radical" views concerning libraries and museums. Together with his new ideas, the librarian had a happy faculty of getting them before the public.

When the short skirt was still an open question for discussion, Mr. Dana found in it a parallel for art—not in its brevity, but through the appeal that the same freedom should be given to taste in art as women exercised in the height of hem-lines.

Machine art was a hobby of this man who made of profound research and scholarly attainments a joyous adventure, but to him it was not just a name for a new idea. He gave substance to his hobby by announcing a new exhibit in his museum. People came, as they had a way of doing when John Cotton Dana announced something new. They were treated to a complete exhibit of open plumbing.

In this he found art as he loved it—"machine art, collective art, art which is the result not merely of one person's self-expression, but the creative expression of a great, conscious group."

[*Directory Journal, New York*]

When Mr. John Cotton Dana, librarian of the Newark Public Library since 1902 and director of the Newark Museum since its founding in 1909, died recently in New York, the directory fraternity lost a great friend. No man outside the directory business had been so instrumental in teaching the public the value of informa-

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tion found in directories, and what he has accomplished in this direction is the more valuable because it has become permanent and will continue so as long as directories are published.

Mr. Dana had long been noted as one of the country's most advanced library and museum authorities, advocating and adopting policies compatible with the public taste and interest. The distinctions of this versatile genius were many. He founded the first special library department for children. He organized the first public library picture collection. He started the first extensive pamphlet library. He was one of the prime movers behind the organization of the Special Libraries Association in 1909, and was its first president. He was one of the earliest champions of open shelves for libraries. He raised the standard of library printing and set up a standard of public library coöperation with other civic societies.

One of Mr. Dana's outstanding achievements was his founding at Newark, in 1904, the first library branch devoted especially to business. This business library has grown to exert a vast influence on the commercial life of Newark and is used as a model for similar libraries over the United States. Mr. Dana had the happy faculty of getting his ideas before the public.

An exponent of "advertising as the mother of use," he brought the people to realize the full measure of service the various phases of libraries and museums could give them. He was the author of a number of books on



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library and museum questions, and was the recipient of many honors from research societies. Representatives of foreign governments came to study his methods.

Mr. Dana was born in Woodstock, Vermont, August 19, 1856, was a graduate of Dartmouth College, and began his life work in Denver forty years ago.

[*Dartmouth Alumni Magazine, Hanover, New Hampshire*]

John Cotton Dana displayed in college the same traits which, once in harness, were to carry him to a position of great power. He led then, as ever afterward, the experimental life. He was original and ingenious, interested in every mechanical device. He made the first telephone many of us ever saw and, with one or two others, constructed a Holtz machine, which was then the leading electrical exhibit in any department of natural science. And his inventiveness was not limited to mechanical matters. He was always contriving something original in the way of amusements or adventures. This ingenuity he turned to large account in achieving the reforms which now stand to his credit.

He graduated perhaps the best-read man in the class, and for the next year or two studied law in Woodstock, but said the law "played second fiddle to John Fiske, German, French, the teaching of a little Latin and Greek, and reading—poetic and very miscellaneous. My thinker tries, and my body makes a general kick." . . . Always he was reading, reading everything, and discussing what



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he read with kindred spirits, both among the recognized literati and among the linemen, cowboys, section hands, ranchers. So his exceptional and varied talents became known in the region of his activities. In 1889, he was invited to take charge of the library of School District No. 1 of Denver and to serve as secretary of the board of education. He accepted. So he had found his fulcrum. Now he would move the world.

Few people even now realize the significance of the great movement which revolutionized the American public library, transforming it from a few straggling caches of books for the relief of the stranded explorer into a system of power-houses, pushing their lines out into the community with all the enterprise with which a department store displays its wares or a telephone company extends its services. The influence of this revolution upon American civilization has not yet been recognized as the historian will appraise it. Of this movement John Cotton Dana was a pioneer. He made the library of the first school district into the Denver Public Library, known far and wide. He opened the shelves, pulled down barriers, cut red tape, opened the first children's room, established systematic coöperation between library and school. He advertised his wares to the public, encouraged every seeker after knowledge of whatever kind to use the library, and made all feel at home in it. He multiplied the circulation many fold.

. . . He was a master of publicity. He sought it not


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for himself, but to achieve his ends. Honors for himself he did not seek. He was offered honorary degrees by three colleges, Dartmouth one of them, and declined. Doubtless he might have collected an ample belt of such scalps if he had desired such decorations.

. . . In the extension of Mr. Dana's library crusade into the museum field, he was later to stir the dry bones as violently as he was doing in the library field. In 1902, he assumed charge of the library of Newark, New Jersey, which he soon made famous as an institution that served the public. He not only developed the library itself as he had done elsewhere, and established in connection with it the first business men's branch library, but he made his influence felt throughout the city.

. . . In all the changes he introduced, his ingenuity was of great service. He could see how to economize room and at the same time increase its convenience. His influence upon library and museum architecture was widely felt. He knew how to use ridicule, and he turned it upon architects and trustees who insisted upon building monuments into which libraries must be thrust as best they can, or erecting for museums temples in secluded parks, approached by long flights of steps. He urged the same accessibility and convenience for museum or library as are demanded for store or theater. Then began his campaign for a new type of museum, which attracted attention abroad as well as in this country.



 *Five hundred copies of this book have been printed by  
D. B. Updike, The Merrymount Press, Boston, in July, 1930.*













P8-CCY-649

